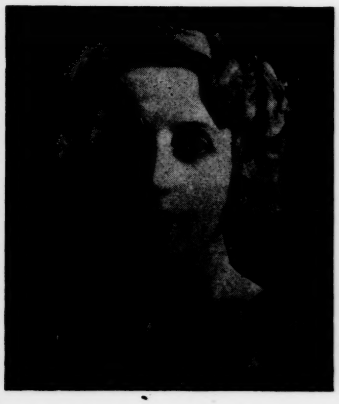
The Best of the Very Best to

You

ALBERTO GALO



Wishing You a
Merry Christmas!
GRACE BOWMAN JENKINS
Box 168 Decatur, Ill.

"The spirit of Christmas reigns supreme as always. Christmas is still for us the birthday of the best hopes of man; it is the second birthday of the human family."
LEO KEHL Madison, Wis.

Holiday Greetings
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1409 Sixth Ave., N. Y. C.

May your Christmas be a Merry One and your New Year Most Successful
★
Mr. & Mrs. Ernest E. Ryan

Merry Christmas and a Happy New Year
FRANCES COLE
CARLOS STUDIOS
1697 Broadway New York City

Wishing You the Joys of a Merry Christmas and a Bright New Year
CATHERINE LITTLEFIELD
Littlefield-Philadelphia Ballet

JANUARY
1939

VOL. XII — No. 3

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To the Left—
A DEGAS STUDY: *Danseuse Verte*

On the Cover—
FANNIE ELSSLER *and* MONS. SYLVAIN
from an old lithograph . . . courtesy Kamin Bookshop

THE AMERICAN DANCER is the official publication of
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Summing Up

by

RUTH ELEANOR HOWARD

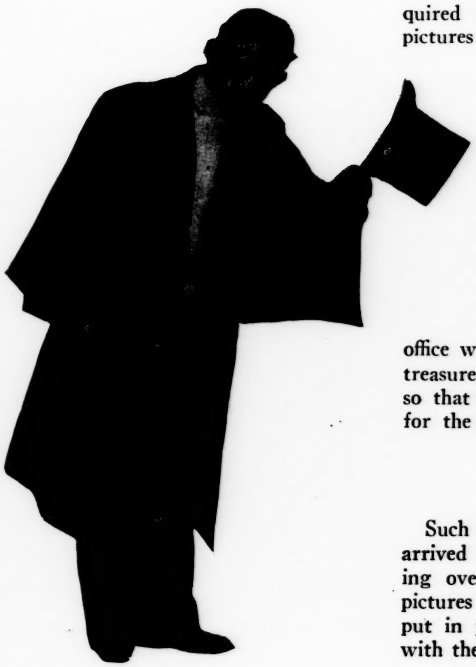
One day last year an elderly gentleman called at THE AMERICAN DANCER office and introduced himself as L. E. Dare, a name we recognized as belonging to one of the most successful of the dancing masters of the nineties.

■

He freely admitted his eighty years and kept us enthralled while he spun tale after tale of glamorous personalities of the last century . . . reciting with equal glibness names that we speak in awe and names that flared to success and died before we even came upon this planet.

■

Finally he told us that in his sixty or more years of teaching he had acquired a library of dance books and pictures and clippings and that he'd like to feel that dancers to come would have the benefit of the research he'd done along those lines. The books totaled more than a hundred and many of the volumes were so rare as to be almost priceless, but he was unwilling to have them auctioned or sold where they might fall into alien hands. Deciding that THE AMERICAN DANCER office was the proper repository for his treasures, Mr. Dare offered them to us so that they might always be available for the benefit of the profession.



■

Such treasures! When the collection arrived we spent hour after hour poring over the musty pages and faded pictures and once the books were finally put in place the office seemed peopled with the very personalities of those who had contributed so much to the tradition of the dance.

■

It was probably natural, then, that sooner or later there should be born the idea of an issue of THE AMERICAN DANCER devoted to the past as well as to the present.

■

In the following pages we have attempted to show not only changing trends, but to recreate for the reader some of the spirit of the days about which (and in which, for the moment) we write.

■

Current American dancers may seem conspicuous by their absence in this issue. It is because out of a welter of material too great for a dozen issues we have had to make a frugal selection. The only choice, then, was to give our readers pictures of those they will not see in the pages of this or any other current magazine and to whom, for one reason or another, interest still attaches.

■

It is impossible to give a chronological or in any sense complete picture of the dance in so few pages. So, in these "curtain calls to the past" we have merely encored at random between the years 1802 and 1938.

■

And a *Bravo-o-o!* goes to L. E. Dare (whose picture graces this page) for much of the material which made possible our doing an issue and calling it THEN and NOW!

Wings Over Broadway

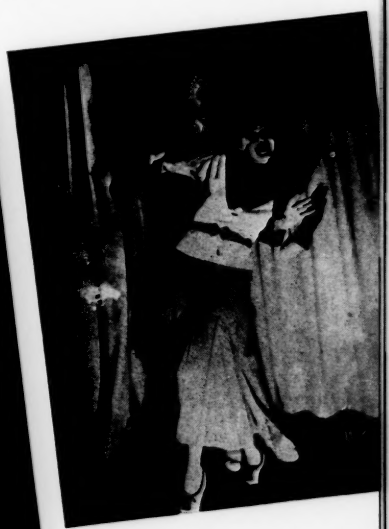
1886

"In those days tights were a startling novelty and they came upon the theatre-goers as a pleasant shock," writes a sophisticated journalist of 1892 in referring to the Black Crook production of 1866! "There had been no intermediate step," he continued, "from the short petticoats cut within two inches below the knee to the full-fledged tights . . . but it didn't take the people long to realize that this revolution in the style of dress of the ballet girl had come to stay and that they might as well accept it at first."

The press of the nineties credited the producers of the original *Black Crook* with having "popularized ballet in this country" for it was America's first attempt at spectacular plays and the ballet, which consisted of thirty-five children, thirty-nine American and twenty-three English girls and three premiere and nine solo dancers, was admittedly the great attraction. Although such naiveté seems quaint to us, there is little doubt but that this lively spectacle did set the pace for lavish musical production and it is undoubtedly to this impetus that we owe a debt of gratitude for the pleasures that Broadway has given us since.

The familiar pictures on this page are highlights of the musical stage in the last fifty years. Starting with a chorus from the Black Crook (picture courtesy of Dazian's who supplied the fabrics) we are amused to find that wings on ballerinas seem to presage success as witness the picture (upper right) of Vera Zorina and Charles Laskey in the current Broadway hit, *I Married an Angel*. Across the bottom of the page we have Albertina Rasch as she appeared with the Century Opera Company in 1915; Marylyn Miller in *Sally*, a long-run hit of 1918 (note the wings again); Fred and Adele Astaire in one of their early shows (about 1921); a scene from the ballet staged by George Balanchine and featuring Harriet Hoctor in the *Follies* of 1935 (1934); Albertina Vitak (now THE AMERICAN DANCER's dance critic) as she appeared in the Noel Coward success, *This Year of Grace*, in 1929; and Vilma and Buddy Ebsen in one of their early starring vehicles, about 1931.

1939



Shifting Scenes

by **WALTER WARE**

SINCE that dazzling nymph of the eighteenth century, La Camargo, donned her daring *calecons* (tights were unknown in those days) and electrified her audience with the first *entrechat quatre* ever witnessed, the personalities of the dancers, rather than the dance itself, have dominated the ballet. With every decade the scene shifts and there appear behind the yellow rim of the footlights new leading dancers to add glamour to the legend.

Figures rise and shine their hour or two upon the stage and then, like receding reflections in a mirror, take to their mute corners in the darkening landscape of ballet history. Here they remain until some inglorious balletomane (a "maiden aunt" of the dance) or historian takes them from their musty crevices and presents them to the world at large in a glittering shaft of reflected glory.

It is some such nostalgic moment that inspires us to encore a score or more of the century's favorites, many of whom, their ghosts locked up between the pages of books, continue to haunt the ballet stages of the world. Others are artistically prominent this very season, and all are names that will outlive any span we might imagine.

Starting at the extreme left in a tiny reproduction of a print, we have the famous Pas de Quatre of 1845. Common sense tells us (blasphemous though it may sound) that any of these artists would probably find it extremely difficult to make the grade in one of our present day ballet companies, and that, famed as the four names are, this quartette

would probably only receive third or fourth billing today. Yet a balletomane's eyes will fairly melt at the very mention of that memorable occasion.

As our eyes travel up and across the page, Enrico Cecchetti, "grand old man" of the ballet, looks benignly down upon us. And, arms akimbo, Vaslav Nijinsky stands next to him while, at the top, we see the beloved Anna Pavlova and Uday Shan-Kar when the great ballerina's star was in its full brilliance and the Hindoo's fame was just ascending.

Crossing to the next page a famous duo, Alicia Markova and Anton Dolin, who, rumor has it, will be re-united in the Ballet Russe company next season although now one dances in America and the other in Australia. Center is Tatiana Riabouchinska, now with Colonel de Basil's Australian company, and, at the extreme right, a scene which, unless dissension is cleared away, may never be repeated: Tamara Toumanova and Leonide Massine in *Three Cornered Hat.*

Going back down the corridors of time we come upon a charming vision of Adeline Genee, at the extreme left center. A picture probably made about the turn of the century, this is charmingly typical of the ballerina of the period. Below, suave and urbane, is Serge Diaghileff, one of the most monumental names in all ballet. Does memory play us tricks, or can the next be Thamar Karsarvina and Adolph Blome in *Pavillion D'Armide?* Indeed it is! And now each conducts a school, an ocean and a continent apart! The next picture brings us a recollection of only a season past, Irina Baronova, whose beauty and facile grace are now charming our neighbors down by the Southern Cross. On the next page, reading across the bottom, we have David Lichine in a scene with Tamara Grigorieva from *L'Apres Midi d'un Faune.* Serge Lifar appears next when his fame as a dancer was fed by achievement and not by his yearnings to duel.

And now, in the full glare of present day fame, with fortune smiling broadly upon them, are Mia Slavenska, new to the Ballet Russe this season, and Alexandra Danilova, whose sheer artistry is proof positive that the Golden Age, which produced her, was worthy of its name in ballet annals.

Yes, the scene shifts, ballet develops and the vital, throbbing germ of life which keeps the ballet a living art flourishes in its personalities.

These Were The Moderns—Yesterday

By FREDERIC L. ORME

ISADORA DUNCAN

IS IT possible, about the Moderns, to say *I remember when?* Oh yes. Ten years ago. Fifteen. Twenty. From Isadora Duncan, St. Denis and Shawn. It is possible. Let me prove it:

. . . We are in a loft in Indianapolis. There can be no ventilation and only one light—a single bulb hanging from the ceiling—and we are forbidden to smoke. There is a muted violin played much too softly—for as the girl beside me insists, "'tis a lament for last night."

And our guest—Isadora Duncan.

Over her shoulders she has draped the Stars and Stripes; around her waist a scarlet sash.

"I would laugh at you if I dared," she is saying, "you seem so sad. Don't be. I haven't been slaughtered—only annoyed. The American Legion flattered me. I am not a *Bolshevic;* but no matter, tonight, I dance." And dance she does. After which she silences the fiddler and stands stiffly before us.

"They say I dance propaganda, but is it possible today to dance anything else? I am an artist. Dance and Life are identical. Each is the other. I know. I live them. But tomorrow I leave for New York. Then Europe. I wonder what I leave behind. You have dancers here, but none with great courage. I've given you new ideas. I've destroyed old ones—the too-academic ones. Will you profit? We aren't a dancing people, we Americans. I seem to have been the exception, but one day you will change. Your speed, your beliefs, they are eruptive. Tomorrow, you will of necessity dance. So many emotions; so many conflicts. They demand release—and that release will be the Dance. Oh not as the European knows it, not even as I know it; your dance will be not of the old Ballet, nor of today's concept. No, I see it as a revolutionary factor—inspired! It will be a dance of your time, a greater vision of life, definitely American. Americans are foolish, today, but it shan't last—it can't! In the future . . ."

But Miss Duncan is stopped. There is a noise at the door. The light is extinguished. Silence—and then a hasty exit.

That morning Isadora had been verbally attacked—she had sympathized with the "cause" of the New Russia. She had been called a "Red", unfit for our "liberty loving citizens." Her life had been threatened. And so—though nobody really knows—the noise at the door may be an ultimatum. Enough that we had persuaded her to dance for us. She must not be harmed. We must get her down the fire escape, and to safety.

Twenty-or-so of us—and the first of the Moderns. Isadora Duncan who already saw "America Dancing".

. . . It is 1917, and it is Denishawn. The perfect setting for a school of the dance. The California sun, a velvety-clipped lawn, an out-of-doors stage and an impatient crowd awaiting a concert.

At exactly three, Shawn steps before the audience, leading Miss Ruth to the foreground. He lifts his hand, and, "You are welcome," he says. "May our matinee please you. We are promising you a diversified program. Some ballroom, a folk dance, and of course some oriental. But first, just a word about our school. There is one question I might answer now: Do we teach the ballet? But of course we do, the academic technique, yet enlivening it with ideas of our own. We prefer to dance barefoot, independent of *pointes,* it is the more natural way, and our training is to produce a dancer rather than a method. We believe the dance an expression, and the student an individual. His interest is our interest, his style our style, and it is our duty to develop it freely.

"Some day, we hope to have prepared artists of value. Ours is a new school. These afternoon concerts are to become a habit. We will repeat them as long as you wish. I thank you."

And Denishawn did *prepare* artists, artists that today are successful; but the matinees that were to have become a "habit"—unfortunately they were forgotten. Two months later, Shawn was called to an army camp, an excited buck-private, and very shortly Denishawn itself (i.e. the California Denishawn) was no more.

. . . It is now 1923 (time will fly!) and the *Ziegfeld Follies* is filling the New Amsterdam Theatre. All New York is enthusiastic, and every night there is an S.R.O. sign. Nobody misses it. Nobody dares. It is a "must" at the top of the playgoers list.

Yet in another playhouse, farther up Broadway, there is a second Follies, one that is still rehearsing, almost ready for a first night.

The *Greenwich Village Follies,* they are calling it, boasting a roster of stars internationally famous, and a new dancer with a "style that will startle." A dancer as exotic as can be, "daringly oriental." But she is timid, she is cautious and if the truth be told, a musical revue frightens her. She knows nothing about any Follies; has never even seen one!

RUTH ST. DENIS

DORIS HUMPHREY *from an old Denishawn magazine picture.*

Perhaps it would be best to sample a similar production, to familiarize oneself with the technique, to see it from before the footlights, forgetting if possible the performer's part of it. Yes, *that* would be the thing to do.

Therefore, she hurries to the New Amsterdam, climbs to the second balcony, and leans forward expectantly, holding her breath. *The show is on!* The music irresistible. The decor extravagant. *But the comedy!* The comedy is vulgar. The entire revue nothing more than a glorified burlesque! Ladies are nude; the dancers exhibitionists!

"Why this," the timid exotic tells herself, "is nothing I ever could have dreamed of. It is that which should be produced at smokers; for stag parties only; or at a convention for traveling salesmen! And I am to be a part of it! I!"

And though she remains until the final curtain, she hurries home at last to drop into bed and weep herself to sleep! The dancer was Martha Graham—recent soloist with the Denishawn Company, accustomed only to concerts, or to that less pretentious phase of the theatre: vaudeville. It will take days of indecision, before finally she decides to go on. But she will. The *Greenwich Village Follies,* a means to an end—until after a second season, she can bid it *adieu* forever.

. . . And at last—Town Hall. That theatre used mostly by famous musicians. Seasonal recitals for the student who seeks an intimacy Carnegie Hall denies him. Yet, tonight it is a Dance Concert. Ruth St. Denis, Ted Shawn, and their dancers "intact".

The concert has started. We have been given the Javanese, the Hindu and a religious ritual. But now the stage is more simply set, and the spotlight covers a soloist not too well known. Her name, Doris Humphrey, and her solo, *Hoop Dance.* She is exquisite, she is lyrical, her movement is delightful, and she is charming of face as of figure. Her hoop is a part of herself and she moves with it delicately. Her patterns are cleanly cut, and the composition intelligent. She is compelling and persuasive.

Applause. More applause. Bow after bow—and apparent embarrassment. A success!

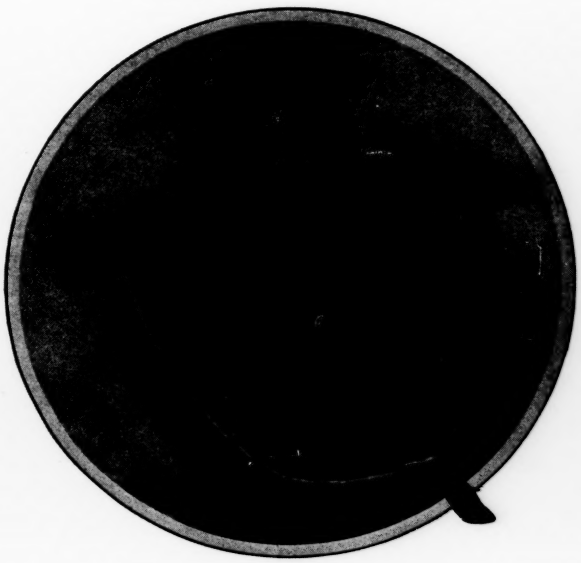
After the concert, small groups stand outside the Hall, and the name they repeat is neither St. Denis nor Shawn. "Doris Humphrey! Wasn't she splendid? Did you see? Where did they find her?"

MARY WIGMAN

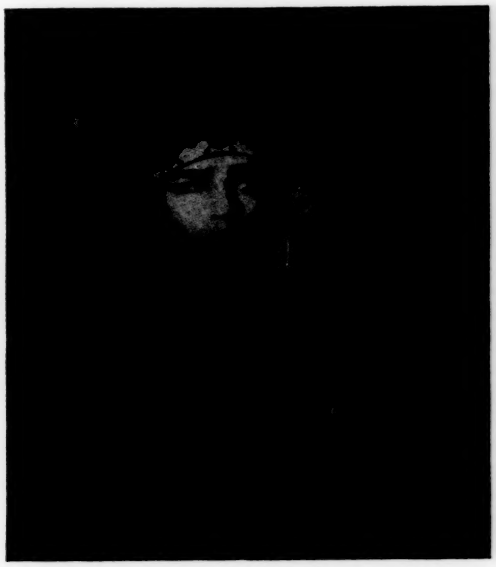
And the answer came from a member of the company itself. A chap nobody knew, or wanted to know. Merely a fellow-dancer who was too pleased to pass by.

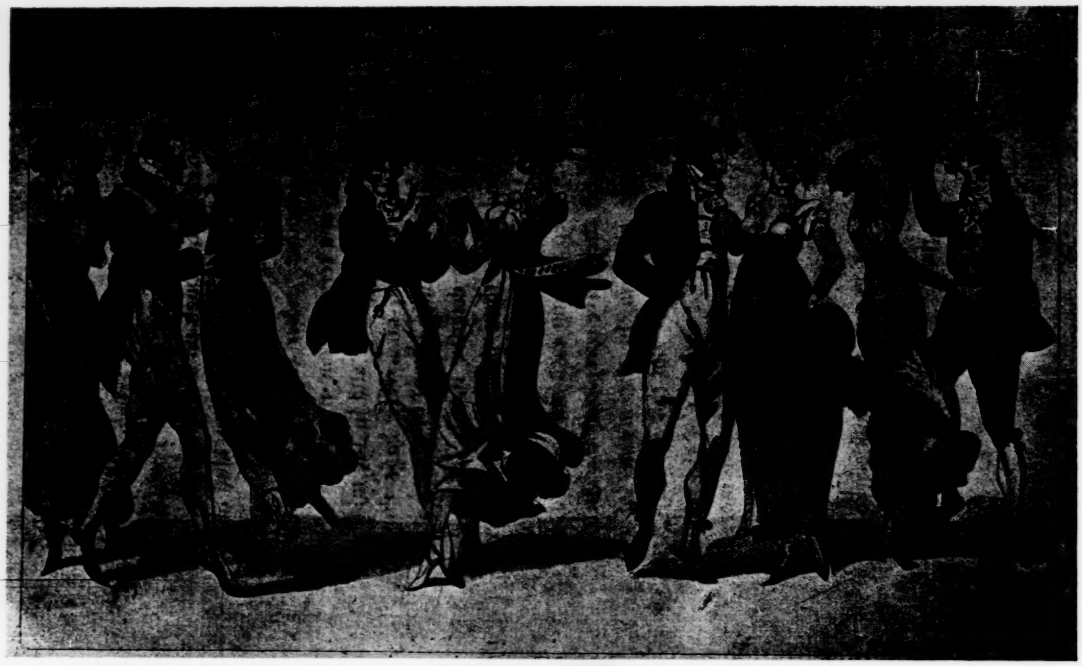
"She's been with us a long time," he said. "We could hardly do without her. She does much of our choreography. Someday she will be well known. But not with this company. She is different, *really different!* She is wanting something Miss Ruth can't give her. And she'll find it—wait and see!"

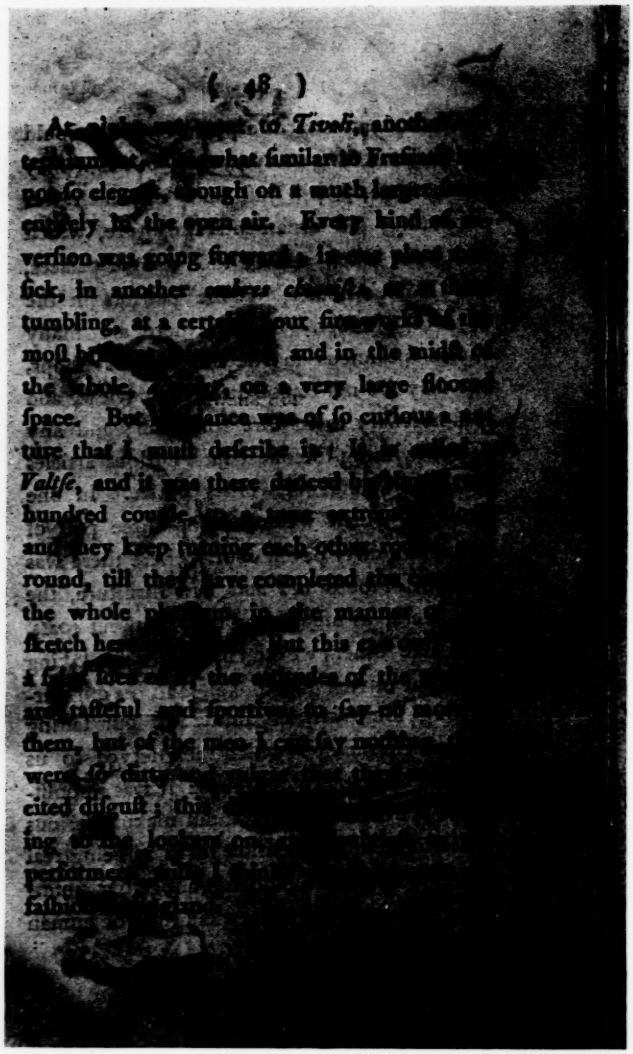
MARTHA GRAHAM *in her musical comedy days.*



TED SHAWN







Then ◎ Ballroom

by **THOMAS E. PARSON**

CONTROVERSY — ('tro-ver-si), n. agitation of contrary opinions; debate; disputation.

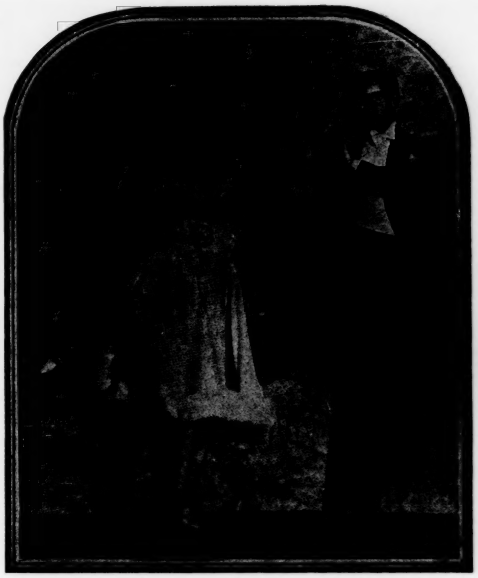
NOW that we know Mr. Webster's definition of the title of this essay, let's look to the left and read the reproduction of a page from an antiquated and valuable publication which tells of one man's opinion of a certain form of ballroom dancing, namely: the *Valse*. Then, let's read what is being said of a more modernized version of the nation's popular parlor game in, say, yesterday's, today's, or tomorrow's newspaper. Bowing graciously to tradition, we are compelled to admit: "There is nothing new under the sun!"

Strange as it may seem, and believe it or not (with apologies to both John Hix and Bob Ripley) one of the first recorded controversies pertaining to the art of ballroom dancing was not, strange as it may seem, etc., etc., concerned with its form or execution; it was a question which arose as to whether or not a fee should be charged for instruction. According to another antiquated and valuable publication: *"The art of dancing was taught by professors who seem to have excelled in fatuity and fanaticism for this frivolous art. They are accused by contemporary writers of behaving with the greatest insolence to the high-born ladies whom they instructed in the mysteries of the*

minuet and gavotte, and of carrying their pretensions in the matter of money so far as to demand from them, for each lesson, un 'ecu de six livres, about five shillings of our money." (Now we know where the WPA got the idea of free dance lessons!)

Present-day controversies over what is correct and *vice versa* in ballroom dancing must be mild, indeed, as compared to the differences of opinion which must have raged in the days of Louis XIII, in whose court no less a personage than Richelieu served as, using the present-day expression, Social Director. *Then,* one danced as his king so ordered —or else; but *now,* in an age when democracy rules, for anyone to even try to dictate form or execution of style is the signal for a minor revolution. This is a land of free speech—and dance movement!

It is a long jump from the time when the Italians first introduced drawing-room dances to the courts of France to the beginning of the present century,



LEFT—*The Charleston, 1926*
CENTER—*Mr. and Mrs. Vernon Castle*
BELOW—*Big Apple dancers*

Controversy • Now

THE BALLROOM OBSERVER

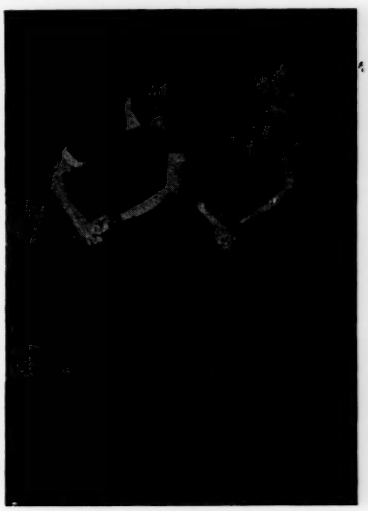
when much of the stately grace of the *Minuet,* the *Gavotte,* and the lively if not less stately gyrations of the *Galop* and the *Polka* had given way to what was then called "the devil's own dance" —a movement conceived by the then popular *Ragtime* style of music and called, fittingly enough, *The Rag.* In 1900 those counterparts of today's *jitterbugs* would sound the call to arms with the tocsin cry of "Let's Rag It!" Today, with a change of but one word, we have "Let's Swing It!" There is hardly anything new under the sun—not even excepting the theme of controversies.

Skipping fourteen years to about the time when a controversy of another kind started bullets whizzing the world over, let's witness a scene said to have actually taken place in one of the many places in New York City where the Castles tripped their versions of the light fantastic. Vernon and Irene had just completed a demonstration of the wicked *Tango.* Someone, impressed by the dignity and beauty of the dance, inquired of America's Number One Dance Team: "Is this the dance so condemned by both the pulpit and the press?" The answer was: "It is!"

Came another time, during the post-war era, when the Rev. John Thompson, pastor of one of Chicago's Methodist churches, staged a heated controversy with his deacons on the subject of whether or not the young people of his congregation should be permitted to dance. Said the Reverend: "As long as we have music our young people will have the urge to dance!" Said the deacons: "Dancing is the first step to the bottomless pits!" Said the youngsters: "We will dance whether you like it or not!" They did just that, on the sly, of course, and in places where, charged Rev. Thompson, *the doors were closed and anything could, and probably did happen!* This controversy ended when permission was obtained for a trial period of dances to be conducted within the church. Ample space was provided, an orchestra was engaged, and it was not surprising to hear that the kids were soon being pushed around by their elders, who had long wanted to plant their feet firmly on the first step mentioned above.

A few years later a young chap from Maine, innocently enough, started a controversy which many thought would just about end all controversies insofar as ballroom dancing is concerned. This young fellow developed a knack of putting across a song which literally touched the heartstrings of those who listened to his crooning. The resultant effect of that sweet sentiment, applied to popular songs of the day, together with an equal

(*Continued on page* 44)



FOOTNOTES

by WALTER WARE

CLARA QUALITY

1832—MARIE TAGLIONI, the young Swedish dancer who made her debut just nine years ago at the age of nineteen, created her newest ballet role, *La Sylphide,* at the French Opera in Paris on March 12. Said Alphonse Royer, genial historian of the opera, "To speak of the Sylphide is to name Taglioni. Here, a new ethereal spirit invades the scene, glides over the stage, soars into the 'flies.' It is the very apex of her career; the imperishable foundation of her renown." Toe-dancing is a new art and all Paris is at Taglioni's feet!

●

1836—FANNY ELLSLER, that dazzling young Austrian dancer who conquered Vienna as far back as 1822, at last has made her initial appearance in Paris. Mlle. Taglioni, still the idol of the day, who feels that Ellsler was brought to France expressly to undermine her, attended the opening performance. Seated in a box, it is whispered among the dandies who congregate *entre acte* along "Fop's Alley," that Mlle. Taglioni was in tears before the completion of Mlle. Ellsler's first number. Dancing the *Tarantella,* the *Cachucha,* and the *Cracovienne* with fire and brilliance, it cannot be denied, even among the Taglioni-ites, that Mlle. Ellsler immediately captivated her audience. Can this possibly mean a delightful rivalry between the two beloved artists? What a delicious sound of vitriolic badinage will be heard above the rustle of the fans these nights at the opera!

●

1837—CARLO BLASIS, who published his famous *Treatise on the Dance* in 1820, has been appointed Director of the Imperial Academy of Dancing and Pantomime at La Scala, Milan. It was Carlo who stressed the importance, in his *Code of Terpsichore,* of the feet being turned out at an angle of ninety degrees. Some critics are prone to believe that here, in Blasis' publications, is the true foundation for the classic ballet. Time will undoubtedly tell, *we* say.

●

1841—CARLOTTA GRISI, popular favorite whose terpsichorean demeanor combines the light exquisiteness of Taglioni and the fiery abandon of Ellsler, appeared last night at the French Opera in a tragic ballet known as *Giselle,* written for her by Theophile Gautier. Jules Perrot appeared opposite Mlle. Grisi. Critics are already proclaiming this new work as the outstanding choreographic achievement of the Romantic Era. Each year the ballet appears to become more of a living art. The Dresden-doll movements of La Camargo and Mlle. Salle have almost completely vanished in less than fifty years. Can Carlotta Grisi's success as Giselle be an indication that the age-old Taglioni-Ellsler feud is finding less favor with the ballet lovers throughout Europe?

●

1845—A PAS DE QUATRE was danced last evening at her Majesty's Theatre in London, bringing together for the first time four of the major ballet luminaries of the day: Marie Taglioni (who has announced her retirement more times than we can remember), Carlotta Grisi, Fanny Cerito and Lucille Grahn. The choreography was arranged by St. Leon. The entire evening appeared to this reporter to be somewhat in the nature of a memorial to the original Sylphide, Marie Taglioni. Grisi, Cerito and Grahn showed their respect for her waning fame by placing bouquets of flowers, which rained upon the stage, at her feet. Fanny Cerito even went so far as to place a garland upon the Sylph's head. Although the performance was highly interesting as a novelty, it can have little value where the ballet as an art is concerned. Within two weeks it will probably be quite forgotten.

●

1847—MARIUS PETIPA, a young dancer from Marseilles, has been engaged as first dancer at the Imperial Theatre in Russia. Surely it cannot be that the Russians are contemplating following in the footsteps of the French and the Italians. There is little hope for ballet outside France and Italy, where temperament and art are perfectly blended.

●

1884—MARIE TAGLIONI, who was for some years the legitimate Comtesse Gilbert des Voisins, died in Marseilles at the age of eighty. For many years the now-forgotten little Sylph was forced to teach in a fashionable girl's school in England. She was penniless when she died.

●

1888—CLARA QUALITY, well-known ballerina, is now appearing with enormous success in *The Isle of Champagne* in New York.

●

1894—MICHEL FOKINE, a young upstart at the Imperial Ballet School, is arousing no end of comment with his letters to the directors of the school, wherein he defines his ideas for a reform of the *ballet d'action* as developed by Petipa.

●

1896—MATHILDE KCHESSINSKA, Vera Trefilova, Olga Preobrajajenska, Lubov Egorova are all highly successful dancers at the Marinsky Theatre, where Marius Petipa has produced many successful choreographic works such as *Lac de Cygne* and *Sleeping Beauty.*

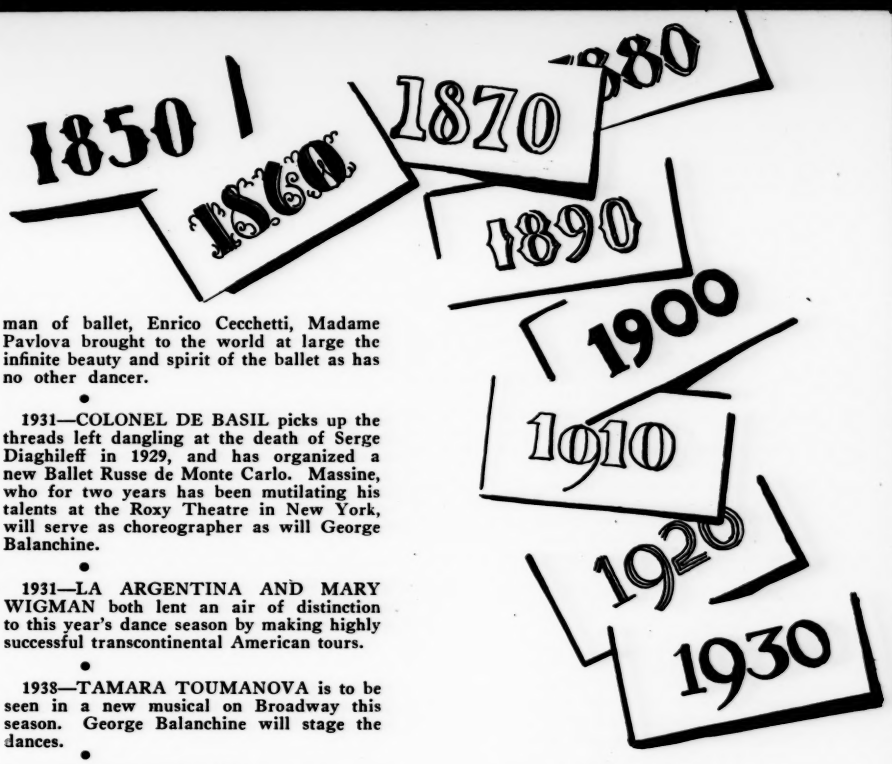
●

1904—ANNA PAVLOVA, one of the younger dancers at the Marinsky, received an ovation when she danced Michel Fokine's *Dying Swan* for the first time. This young Fokine, it seems, has succeeded in putting his ideas into use and is fastly bringing about a revolution in ballet.

●

1907—ISADORA DUNCAN, an American, made her debut recently in Russia as a dancer and a lecturer. Young Fokine seems to be smitten with her ideas.

RUTH ST. DENIS, MARY WIGMAN, AGNES DE MILLE *and the late* ARGENTINA *at a reception given by the Concert Dancers League for the two foreign artists when they both toured this country in 1931.*



1909—SERGE DIAGHILEFF will open his newly-formed Ballet Russe de Monte Carlo at the Theatre Chatelet, May 17, in Paris, with Fokine's *Pavillon d'Armide, Swan Lake* and *Festin*. Vaslav Nijinsky, Thamar Karsavina, Anna Pavlova, Mikhail Mordkin, Adolph Bolm and other well-known Russian dancers compose the principals. Mathilde Kchessinska has been borrowed from the Marinsky as *ballerina assoluta*. All Paris is awaiting the metamorphosis that is so much talked of in dance circles. Michel Fokine's newest reforms will be on view for the *world* to judge.

•

1910—ANNA PAVLOVA has announced to the public that she will pull away from the already famous and highly successful Diaghileff troupe and form a company of her own. It will be remembered that it is this dancer who has been called the reincarnation of Taglioni. Mikhail Mordkin and Alexander Volinine will be in the company.

•

1913—VASLAV NIJINSKY emerged on the ballet-scene as choreographer with his production of *L'Apres Midi d'un Faune*. Undoubtedly designed with an eye for the sensational, the movement in this ballet is directly contrary to the line of classicism.

•

1913—MARY WIGMAN, an unknown dancer in this country, appeared in Italy recently with Rudolph Von Laban. Can the strong awkward movements of this new trend in the dance possibly have any effect whatsoever on the dance as an art, we wonder?

•

1917—LEONIDE MASSINE, youthful dancer with the Diaghileff company, is showing great promise as a choreographer. His first major work, *The Good Humored Ladies,* was most enthusiastically received.

•

1921—BRONISLAVA NIJINSKA, sister of the unfortunate Vaslav, now confined to a sanatarium in Switzerland, is composing ballets for Diaghileff. George Balanchine is another who shows great promise as a choreographer.

•

1931—ANNA PAVLOVA died in January of this year in The Hague. Tutored throughout her brilliant career by the grand old man of ballet, Enrico Cecchetti, Madame Pavlova brought to the world at large the infinite beauty and spirit of the ballet as has no other dancer.

•

1931—COLONEL DE BASIL picks up the threads left dangling at the death of Serge Diaghileff in 1929, and has organized a new Ballet Russe de Monte Carlo. Massine, who for two years has been mutilating his talents at the Roxy Theatre in New York, will serve as choreographer as will George Balanchine.

•

1931—LA ARGENTINA AND MARY WIGMAN both lent an air of distinction to this year's dance season by making highly successful transcontinental American tours.

•

1938—TAMARA TOUMANOVA is to be seen in a new musical on Broadway this season. George Balanchine will stage the dances.

•

1938—RUTH CHANOVA has been engaged as premier danseuse by the Metropolitan Opera Association for the forthcoming season. Miss Chanova, whose real name is Kahmann, began her dance training with Oukrainsky when a child in Chicago. She has been in Europe the past six years, studying with Mme. Egorova. Mme. Nijinska has starred her in ballets as has Woizikowsky. Recently she appeared at the opera in Geneva. Maria Gambarelli, already well known as a ballerina in this country, has also been engaged to appear at the Metropolitan as has Grant Mouradoff.

•

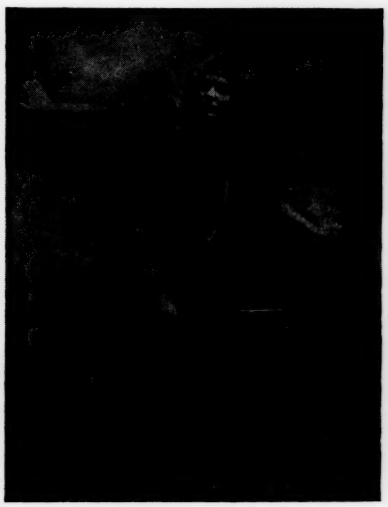
1938—CHESTER HALE has been engaged to stage the dances for the forthcoming musical, *Take It and Like It.*

1938—MIKHAIL MORDKIN, famed dancer of the great Russian hey-day of the ballet and partner of the late Anna Pavlova, will bring his Mordkin Ballet Company to New York for a repeat engagement beginning December 31, and continuing for four Sundays starting January 8.

•

LOU WILLS reports: Violet Verry is with the Hazel Mangram Girls at Leon and Eddie's . . . Florence Spencer is now appearing at the Roxy . . . Vera Arens is also at the Roxy . . . The Three Willetts have been signed for the Show of Shows . . . Al Redalls' all girl unit opened at the Majestic Theatre, Johnstown, Pa., with dates in Erie, Newcastle and Sharon, Pa., to follow.

ROSINA GALLI, *ballerina of the Metropolitan in 1915*



RUTH CHANOVA, *this season's ballerina at the Metropolitan*

ALEXANDER VOLININE *giving a lesson in his Paris studio*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

SAI SHOKI, *Guild Theatre, November 6.*

Sai Shoki's new dances have variety and present many interesting ancient and modern Korean customs. But I missed some of the more lyrical compositions of her debut program, as almost all of the new numbers are the characterizations she does so well. In fact it might almost be said that Miss Shoki is best in these comical character evocations in spite of her great personal beauty and grace. This may be accentuated by the ease with which she goes from the sublime, as in her new *Bodhisattva* to the grotesque humor of *Korean Vagabond* or the delightful new *Dream of Youth* wherein an old Korean tries to dance but finds his limbs cannot.

It is enchanting to watch Miss Shoki's exquisite hands or the expressiveness of some simple gesture, her walk, or just the carriage of her head even when she is using the several marvelous masks she features.

The accompaniment of percussion and records of old Korean music was suitable and much more appropriate than some used on the occasion of her debut last Spring.

●

MORDKIN BALLET, *Alvin Theatre, Nov. 10-13.*

Le Lac des Cygnes.

Mikhail Mordkin arranged a "new interpretation to the music of Tschaikovsky" but retained, unconsciously or otherwise, quite a few steps of the Petipa version we already know. He also substituted a symbolic meaning instead of the usual story.

Many of Mordkin's new figures were very effective and an improvement, as the illusion of soaring upward at the end of the Swan Queen (The Ideal) danced by Patricia Bowman and the *pas de trois* for the Black Swans (Fates), a more interesting arrangement than the "pony ballet" *pas de quatre* of the Petipa version. A *pas de deux,* brilliantly danced by Karen Conrad and Nina Stroganova, offered effective technical contrast to the adagio pace of the Ballet. However, the total effect was too quiet and lacked the dramatic element of the music as Mordkin's symbolism did not come through the action. The orchestra, as if to remedy this, played very loudly but unavailingly. Even Miss Bowman's costume seemed to droop a bit—a crisp short tutu would have been more becoming, as she has been particularly favored by nature to wear one—but her dancing with its beautiful classical lines was the distinct asset of the performance. It was pleasing to note the audience's appreciation of her high *developpé à la seconde* as well as for the more obvious circle of turns. Leon Varkas gave her splendid assistance and pleased in his solo by his lightness and clean cut style.

●

Trepak (World Premiere)

Upon reading my program I learned *Trepak* was supposed to be full of deeply symbolic story, none of which unfortunately got over the footlights. With the exception of the amusing actions of Mordkin (the Devil) in his ambulations throughout the work and a few lyrically danced moments by Lucia Chase, the Ballet was long winded, pretentious and contained little dancing consisting mainly of a lot of milling around by the ensemble, gaiety being registered by mock-hearty stock gestures. The first scene was interminable, the religious orgy of the second scene weak, and the third scene just one big mystery. And with Mordkin so fine a mime himself it is puzzling why he allows so much imitation mouthing of words by various members of the company which is "against the rules" in pantomime.

●

Voices of Spring (World Premiere)

One of those spirited affairs of flirtations of Flower Vendors and Soldiers in old Vienna, *Voices of Spring,* was a wholly successful ballet, and with its delightful and imaginative arrangement was the saving grace of the opening night. It has many gay humorous touches in the numerous originally conceived dances for the several soloists.

Mordkin was smartness itself as he danced a Mazurka with Miss Bowman, who was altogether charming. Her unsuspected ability for mime and comedy cleverly light in touch combined with her exquisite ballerina quality was a pleasant surprise. Long an admirer of Miss Bowman's work, it was interesting to see my convictions that she belongs in a ballet company justified and even far exceeded. Picking her way *sur la pointe* through the imaginary rain puddles was just one of the moments full of natural expression.

On the more spectacular strong technical side the amazing elevation and aplomb of pert Karen Conrad caused something like a sensation and instantly established her as one of our best dancers of real star calibre. Her every appearance throughout the entire engagement was greeted with applause, but this, after all, was only the fulfillment of the promise shown in the several too brief opportunities Miss Conrad has had heretofore to show her talents.

Nina Stroganova, seen in a prominent role, also is a highly accomplished dancer.

●

La Fille Mal Gardee

The charm that this old fashioned Ballet could have due alone to its age (first produced in 1786) was somehow lost. The story dealing with an old woman (Mordkin) who would marry her daughter (Lucia Chase) to a simpleton with property, but who finally consents to a match with the daughter's true love, a peasant boy (Dimitri Romanoff), unfolds a bit tediously. Mordkin's lively miming of the Mother kept the Ballet alive, which is at least some excuse for being. And, like a flash of lightning in a hazy sky, came the *pas de trois* of Karen Conrad, Nina Stroganova and Leon Varkas. Yet, it wasn't worth reviving—new Ballets have more to offer.

●

Giselle

The recent performance of *Giselle* by the Ballet Russe conveniently offers many points for comparison. The most outstanding, inevitably, was the role of Albrecht, so badly done by the famous Lifar and here so simply and sensitively enacted and danced by Leon Varkas. Also comparing favorably was the choreography for the soloists. However, Mordkin's arrangements for the ensemble too frequently lack design and unity seeming to be overburdened with *pas de chat*—a step which should anyhow be banished from the vocabularly of ballet except perhaps in a pizzicato solo by a *finished* dancer. Some of the passages were even incongruous to the mood—in particular the *fouettés* by Miss Stroganova as Queen of Willis, in the dramatic setting at the grave of Giselle. Surely Mordkin can find a more suitable spot in some other Ballet to exhibit Miss Stroganova's fluently executed *fouettés.* Even Miss Bowman in this scene had one much too technical an *enchainement.*

The role of Giselle certainly marks the high spot of Miss Bowman's career. It seems improbable that she, or any other dancer, could improve upon her genuinely moving portrayal or her flawless and completely effortless dancing of the many difficult passages of this demanding role. This was ballet dancing carried to the point of perfection. Hats off to Miss Bowman!

The dancers of lesser roles are also to be praised. Mordkin would do well to feature this Ballet over all the others, as it is an exceptionally good production, needing only more concentration on the ensemble dances and their execution.

●

Goldfish

Goldfish is one of Mordkin's most successful arrangements besides boasting his eloquent presence as the Old Fisherman. Its fairy tale story offers ample opportunity for many types of dancing against the very effective decor of Serge Soudeikine. Lucia Chase as the wife does a fine characterization. Her style is really better suited to character than to the purely classic roles.

●

This brings the total repertoire to six. With apologies to Mordkin and the other dancers concerned in *Trepak,* who all made sincere efforts, it would be better to forget all about *Trepak* and present but five, at least three of which rate excellent as ballet fare. Even with a repertoire of three Ballets this Mordkin Company, with its few but distinctive and brilliant personalities, should merit success and offer serious competition to the Ballet Russe.

While it was heartening to hear the frequent attestations of the newly awakened enthusiasm for ballet in the form of ready applause, there was in it too often a lack of discretion that smacks more of a desire on the part of the audience to show that *they know* something is difficult rather than that they appreciate beauty or skill. It is just as disturbing as if applause were to break in on the playing of Heifetz or Kreisler. It used to be that only turns (even poor ones) were applauded. Now it is anything resembling beats, even a simple *entre chat quatre.* If this practice increases we will soon wish for the good old days when at least a few of us were able to enjoy a fine piece of work without needless and usually stupid interruptions. Let the enthusiasm, with few exceptions, be expressed at the end of a dance.

●

ARGENTINITA, *Majestic Theatre, Nov. 13*

Authentic Spanish dancing, when performed by fine artists such as Argentinita and her ensemble will always be fascinating. The much heralded Argentinita is an appealingly feminine person, utterly natural in approach and happily devoid of tricks of showmanship which too often creep into Spanish dancing. She also sings several numbers and altogether her charm is undeniable. But also undeniable is the fact that her assisting company, Pilar Lopez (Argentinita's sister) and Antonio Triana, are also excellent dancers. Mr. Triana especially greatly won the audience's favor.

The dances were well arranged while retaining their native charm, several from regions never before seen. Outstanding and of most interest were Argentinita's *Mallorca, Two Tangos,* the slightly caricatured *Mazurka* of 1890, *Intermezzo* by Pilar Lopez and a very unusual *Peruvian Festival Dance.*

Guitarist Carlos Montoya, a great favorite in New York, played several numbers and

by **ALBERTINA VITAK**

even the audience participated with olés and calls of enthusiasm.

●

LILLIAN MOORE, *McMillan Theatre, Columbia University, Nov.* 19.

A solo Ballet, *Thirty Years of a Dancer's Life,* was the feature of the program by Lillian Moore, formerly of the Metropolitan Opera and American Ballet Companies. It represented the years from 1880 to 1910 in a dancer's life, taking her through the first training, her debut (this episode was the best) to stardom and then decline. An exceedingly clever idea, it allowed Miss Moore ample opportunity to display her technical accomplishments as well as some fine miming—a thing usually difficult to introduce into a solo dance recital. Miss Moore had restraint and sensitivity in her projection, a rare and commendable quality. In fact, the composition is so worthwhile and successful, Miss Moore ought to elaborate on it, both as to length and detail. Perhaps some of the too obvious development of a few of the episodes, the tendency to repeat little gestures (hand to forehead) and mannerisms and some of the choreographic arrangements can thus be smoothed out. Also more subtle lighting will add much. That Miss Moore is more than capable of devising such is borne out by the excellence of the dramatically expressive lighting of her *Finale,* 1910 —showing the pathos of the declining star after an unsuccessful performance.

Four extra solo numbers completed the program. These were well done and one in particular, *Exile,* has much good material but the waltzing around and around was carried too far and told little or nothing.

●

AIDA, *Metropolitan Opera House, Nov.* 24.

From all indications it has been fairly evident that the Metropolitan Opera Company is making an effort to reestablish its ballet department and the favor and esteem it could, and should, enjoy as does ballet in other famous opera companies throughout the world. It has a new ballet master, Boris Romanoff, whose fine background of training and success promised more than this performance revealed, the simple arrangements being only conventionally effective with a Bow and Arrow Dance by the male group in the Triumphal scene the most successful. The Negro Dance for little slave boys was marked by uncertain performance. It seems time for tradition to be cast aside and that some really virtuoso solo worth the doing be substituted (perhaps to be danced by the premier danseur) instead of faltering ballet girls obviously wearing black skin tights. Of course it is hardly fair to form a complete evaluation of this new ballet aggregation by Aida alone. Also the principal dancers Felia Dubrovska, Ruth Chanova and Grant Mouradoff, whose work will be reviewed next month, may create a more favorable impression than Maria Gambarelli who made her debut as premiere danseuse in Aida. Though Miss Gambarelli has long enjoyed some renown it has been mainly for her early associations with that super-showman "Roxy" and his "Radio Gang" and for her personable appearance, assets which she has traded on for years, and certainly not for any artistry or technical brilliance. Yet one half expected that she might have brushed up on a few steps for her debut at the "Met." But no—present were the dangling, unpointed feet, much *demi-pointe* when *pointe* work was called for, all smiles and vaudeville flutterings in style and a dance any ten-lesson pupil could do and probably do with more precision. It was a disgrace that Mr. Romanoff allowed such a performance, but he can do no more than the soloists with which he is provided. Was it for such as this that some of the very good soloists of the American Ballet Company were replaced?

●

DORIS HUMPHREY - CHARLES WEIDMAN, *Guild Theatre, Nov.* 27.

Passacaglia by Doris Humphrey and *Opus 51* by Charles Weidman were presented in New York for the first time since their creation for the Bennington Festival last summer. It is always extremely interesting to see these works a second time to judge their merits away from the almost fanatic atmosphere of Bennington.

The clowning of *Opus 51* was no longer a surprise hence its value as a dance composition came through more clearly, especially since its execution by all was considerably smoother and even very skillful. Its most deft feature is the way Mr. Weidman slyly evolves humorous movements out of more serious dance figures without noticeable transition. Unfortunately all of the group members are not suited to the expression of comedy or satire so that some of the quite delectable bits of fun are almost lost.

However, enough of them do get over sufficiently to give the desired effect, particularly when presided over by Mr. Weidman's surprised and expressive presence. In fact, he brings unity to what might at times be an overlong and senseless composition. The work is now sought to be rendered dignified by a program note—superfluous under

(*Continued on page* 43)

Reprinted from a Newspaper of 1846

Mad. Augusta, called out.

Here we have the pleasure of beholding the celebrated dancer Mademoiselle Augusta; but were she named Goldentoe it would be more appropriate, inasmuch as her toe, which Milton would call her "light fantastic toe," has been a mine of wealth to her. The captivated audience have just given vent to their excited feelings by calling her out after the performance of one of her *whigmaleries;* and she looks the while as if she were melting away in a flood of gratitude, at the same time that she is most piously of the opinion that the homage falls far short of her deserts, and that audiences were merely made that she might be applauded. The bouquets flying about in all directions, have been showered on the happy dancer from pit, boxes and gallery, and seemingly threaten to smother her in sweets like a fly in a treacle-pot. As for the audience itself, the artist has kept it out of sight, most probly to the end that people might not see the clamorous devotees of the invincible Augusta making fools of themselves.

zio, then

HALF A CENTURY ago Salvatore Capezio personally created shoes for internationally famous stage and musical stars associated with artistic productions of every kind. He alone took measurements, drafted patterns, and finally executed the many and varied shoes required for these appearances, now an American tradition. Some of the great personalities served during the 50 year interval include:

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Mary Eaton
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John McCormack
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Gilbert & Sullivan Productions
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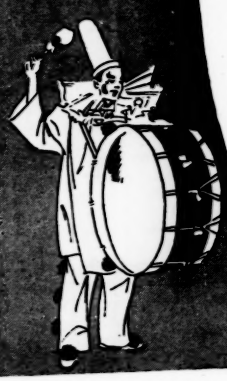
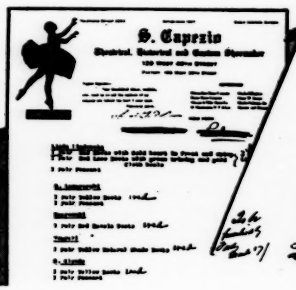
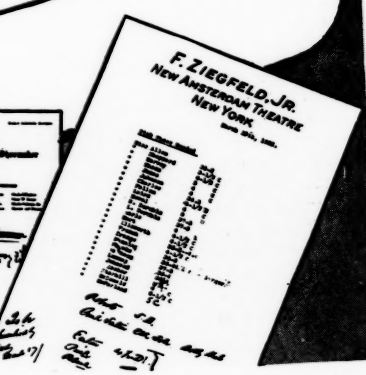
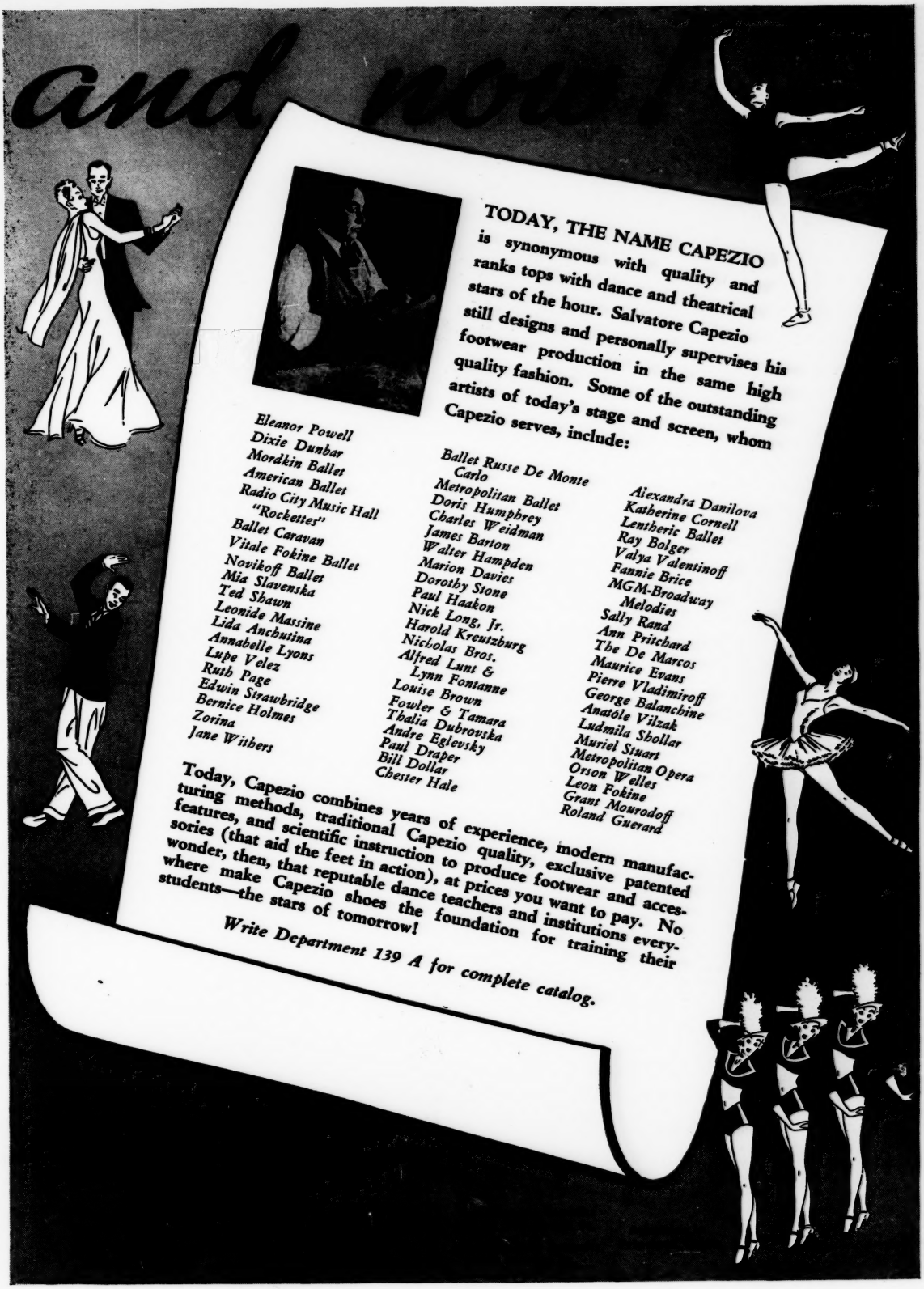
Pat Rooney
George White's Scandals
Joseph Santley
Lowell Sherman
Marguerite Clark
Rudolph Valentino
Gertrude Hoffman
Alexander Volinine
Jeanne Eagles
Ruth St. Denis
Giacomo Lauri-Volpi
Guisseppe de Luca
Otis Skinner
Lou Tellegen
Marjorie Rambeau
Leonore Ulrich
Gallagher & Shean
Maud Adams
John Drew
John Barrymore
Ethel Barrymore
Bert Williams
Montgomery & Stone
Marie Dressler
Edna Wallace Hopper
De Wolfe Hopper
Julia Sanderson
Mosconi Bros.
Gus Edwards Revues
Giovanni Martinelli
Theodore Kosloff









TODAY, THE NAME CAPEZIO is synonymous with quality and ranks tops with dance and theatrical stars of the hour. Salvatore Capezio still designs and personally supervises his footwear production in the same high quality fashion. Some of the outstanding artists of today's stage and screen, whom Capezio serves, include:

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Leonide Massine
Lida Anchutina
Annabelle Lyons
Lupe Velez
Ruth Page
Edwin Strawbridge
Bernice Holmes
Zorina
Jane Withers

Ballet Russe De Monte Carlo
Metropolitan Ballet
Doris Humphrey
Charles Weidman
James Barton
Walter Hampden
Marion Davies
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Paul Haakon
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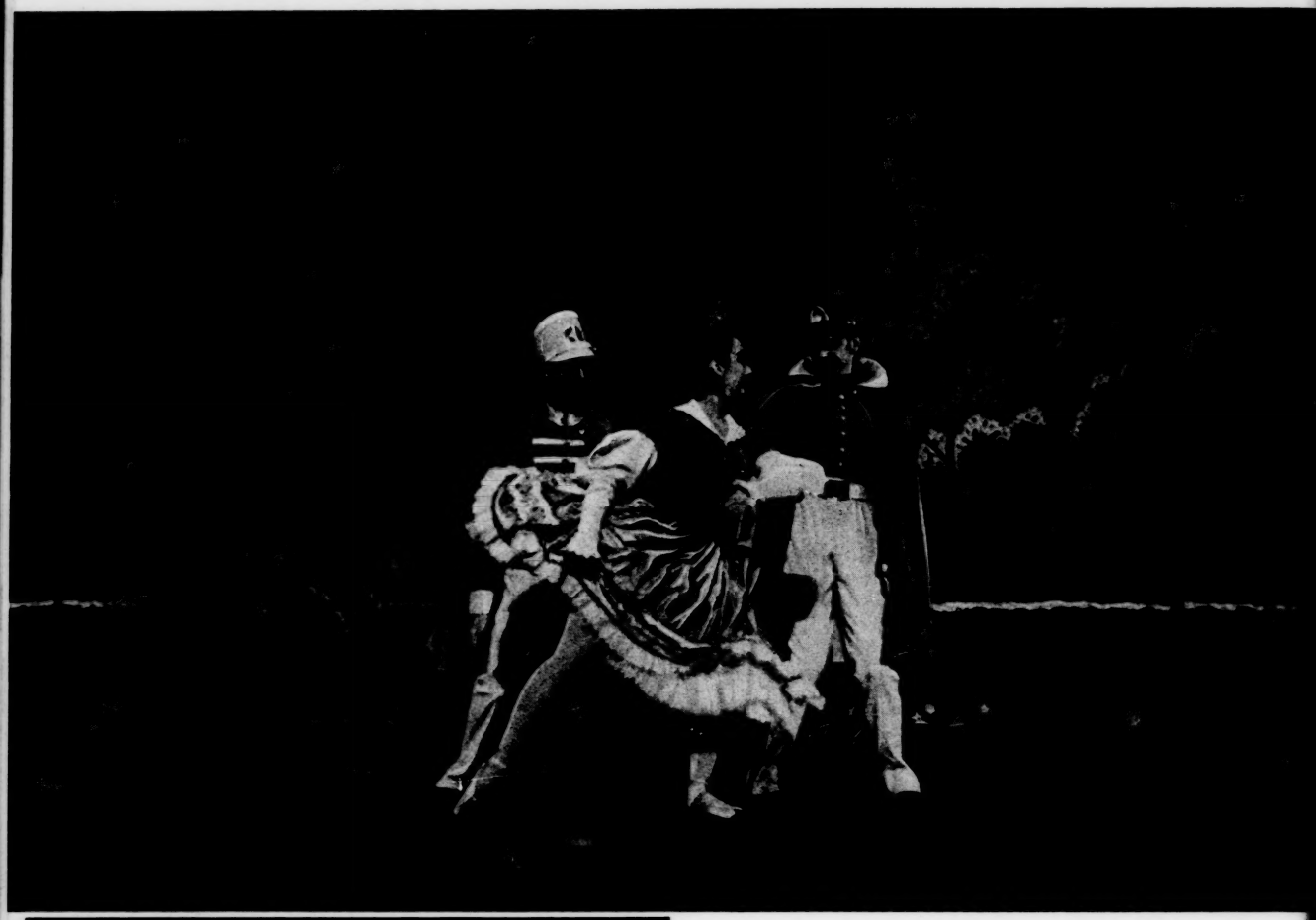

Pictorially speaking, two of the most important events of this month were the Mordkin Ballet's New York performances and the Guild Theatre recital of Sai Shoki. Through the eyes of Chester Kohn we take you to both!

At the top of this page is a scene from the Mordkin company's *Voices of Spring* with Karen Conrad and Vladimir Dokoudovsky and Kari Karnakoski snapped in action.

To the left is Sai Shoki in one of her temple numbers, *The Priestess Dance.*

Below we see Dmitri Romanoff in a *pas seul* from Mordkin's Fille Mal Gardée.

Curtain Going Up!

Performance Pictures
made especially for THE AMERICAN DANCER
by CHESTER KOHN, A. R. P. S.

Above are Dmitri Romanoff and Lucia Chase in a *pas de deux* from La Fille Mal Gardée.

To the right we have another view of *Voices of Spring,* this time with Nina Stroganova and Dmitri Romanoff.

Below is a striking picture of Mikhail Mordkin in his role of the mother in La Fille Mal Gardée.

YESTERDAY AND TODAY

BULLETIN—DANCING MASTERS of AMERICA, Inc.

and Affiliated Clubs

by **WALTER U. SOBY,**

Secretary-Treasurer

THEN AND NOW

CONGRATULATIONS are herewith extended THE AMERICAN DANCER for their unique idea of producing a "Then and Now" number for the January issue. It compares the old with the new. It shows the progress made in dancing, dance instruction, dance wares, etc., through the years. Dance teachers will be impressed with the progress that has been made in the past fifty or more years with the revised and up-to-date methods of teaching of the dance, the improvement of conditions, the modern equipped studios, etc.

With this goes information and the history of the oldest organization of dance teachers in America: The Dancing Masters of America, Inc. This organization was formed in 1883 as the American National Association Teachers of Dancing. The first convention was held at Boston in June, 1884, at the Academy of the late E. W. Masters, who was the first president.

In the early days the membership consisted mostly of men contrasting sharply with today when women outnumber men teachers three to one.

In 1894 another organization known as the International Association Teachers of Dancing was founded. Both organizations operated on a similar basis, holding annual conventions each year until 1926 when it was decided that a joint convention of the two organizations should be held at the old Waldorf-Astoria Hotel in New York City. It was at this convention that the two organizations consolidated and the name of the Dancing Masters of America, Inc., was adopted.

The new organization was incorporated under the state laws of Connecticut in December, 1926.

In 1918 the American National Association had inaugurated for its members a Normal School where a more thorough study of the dance could be indulged in. Only ballet was taught the first few years but in 1923 other departments such as tap, character and children's work, etc., were added. This policy has been carried on ever since. Now the Dancing Masters of America operates a two weeks' Normal School each year with a seven-hour daily instruction period for five days each week. The Normal School is held in the city which is selected each year for the Convention.

In 1934 the Dancing Masters of America, Inc., adopted an affiliation plan whereas small local clubs of dance teachers were admitted to membership with the National Body. Since the adoption of the affiliation plan twenty-three clubs have joined the D. M. of A. We now have a membership of 1,365 members.

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GENERAL INFORMATION AND PERSONAL ITEMS

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AFFILIATED CLUB NO. 19

The Heart of America Dance Association held a meeting at the Hotel Muehlebach Sunday, November 13. Following the business meeting a special program was presented by Josef, foremost authority on Mayan, Aztec and Oriental dancing. A luncheon was served at 1:00 p.m. Miss Hydee Small gave a discourse on "Lights and Color for Stage Presentations." The next meeting will be held Sunday, December 11, at which time there will be the election of officers for the ensuing year.

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AFFILIATED CLUB NO. 10

The Dancing Masters of Pittsburgh, Inc., Affiliated Club No. 10, held a meeting in the Copper Room of the Hotel Roosevelt Sunday, December 4. The Club is to hold a one-day convention at Pittsburgh early in January.

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AFFILIATED CLUB NO. 4

The Dancing Masters of Michigan Club No. 4 held their annuaul Normal School at the Book Cadillac Hotel, Detroit, on Sunday, November 20. There was a six-hour program featuring Berenice Holmes of Chicago in ballet, Hal Christian in novelty tap and Miss Louise N. Ege in ballroom. The meeting closed with a banquet.

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AFFILIATED CLUB NO. 13

The California Association Teachers of Dancing held their October meeting at the McFarland Jov Studio in San Francisco. Mrs. Charles Clark and Miss Marion Belle taught ballroom and Miss Jesslyn Pearson, ballet.

The November meeting was held at Lucille Byrne Studio, San Francisco. Florelle Botsford taught tap, Juanita LaBard, ballet and character; Miss Gene and Mr. Hemphill, ballroom.

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AFFILIATED CLUB NO. 3

Miss Dorothy Weikerth, secretary-treasurer of the South Texas Association of Dancing Teachers, reports they held their first meeting for the season at Miss Judith Sproule's Studio at Beaumont, Texas, October 30.

Teachers for the day were Misses Audrey Moody and Emmamae Horn. The next meeting will be held at the Leona Lucille Mellen Studio at Galveston, December 4. There will be an election of officers.

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AFFILIATED CLUB NO. 18

At the meeting of the Dancing Teachers Club of Connecticut, Inc., held at Mme. Annettes' Studio, New Haven, Sunday, November 20, all the 1938 officers were re-elected for another year. Those re-elected were Mme. Annette, president; Miss Yolan Szabo, first vice-president; Mrs. William Smiley, second vice-president; Miss Doris Gibbons, secretary, and Mr. B. L. Deming, treasurer. Teachers for the day were Miss Olive and Mr. Amdur of the LeQuorne School, New York City. Miss Olive taught novelty tap and Mr. Amdur commercial modern. Following the business meeting Mme. Annette served a supper.

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AFFILIATED CLUB NO. 2

The Florida Society of Teachers of Dancing is endeavoring to have a law passed in Florida for the regulation of the teaching of all phases of dancing by State examination. Miss Grace A. Thomas, president of the Florida Society, reports that every member is cooperating 100 per cent with Mr. Josef Castle and his committee, and that they have already secured enough support to pass the bill at the next session of the State Legislature which opens next April.

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PERSONALS

Further acknowledgments have been received from D. M. of A. members who were presented with Honor Roll Certificates and pins for long membership in our organization. Since listing in the December issue those who had acknowledged receipt of their certificates the following have sent letters of appreciation, etc.: Hulda L. Hanker, San Diego; S. J. Horcheler, Rochester, N. Y.; May S. Swarthout, Pasadena (who also reports the death of her mother this summer) and Paul Thom of Watertown, Wis. Mr. Thom will celebrate his sixtieth year as a dance instructor in 1939.

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NEW LOCATION

Mr. P. J. Mastrolia has opened a new studio in Jersey City, N. J.

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BIRTHDAY

The twins, Jo-Jean and Jo-Ann, daughters of Mr. and Mrs. Leo T. Kehl of Madison, Wis., had a birthday November 9. They are now 2 years old.

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JOHN M. HURLEY KIDNAPPED AND ROBBED

John M. Hurley of Denver, Colo., had a very unpleasant experience in October. While parking his coupe on a Denver street three young men forced their way inside and compelled him to ride between them as they drove through the residential section. They stopped at Cheesman Park but decided the spot too dangerous to leave him. The men talked freely as they rode and seemed quite calm although all this time a gun was kept pressed against his side, Mr. Hurley states. After one of the bandits went into a drug store and bought adhesive tape they drove to an alley where they took $14 in cash, $11 in checks and a $100 European made watch. The men taped Mr. Hurley's mouth, wrists and ankles and drove off in his automobile. Mr. Hurley finally broke free and went to a nearby house for aid. It is reported that the same trio robbed a drug store that evening.

Mr. Hurley is president of the newly organized club, "The Rocky Mountain Dancing Masters Association," and he has been influential in starting a huge campaign against WPA dancing classes in Colorado. In Denver it is estimated that 4,000 children are receiving dance instruction in WPA classes in public schools and churches.

The fight is on and the stand against this unfair competition is backed by 40 dance teachers in and around Denver.

DURYEA TO CELEBRATE 50TH ANNIVERSARY

Oscar Duryea, well known dance teacher of New York City, is to celebrate his 50th anniversary next year—1939.

Mr. Duryea has been appointed general convention chairman for the 1939 convention at New York next summer. He joined the D. M. of A. in 1893; he has been a member of the D. M. of A. for forty-five years.

As a young man in his teens he was employed as secretary of a wholesale produce company. His hours of duty were from 5 o'clock in the morning to 2 o'clock in the afternoon. As Mr. Duryea states, "he had plenty of time on hand and therefore devoted his spare moments to dancing." He got his first training from the late George W. Wallace of New York City and was employed by L. E. Dare, now an honorary member of the D.M.A., as an assistant teacher. Mr. Duryea also obtained a great deal of experience training a church group known as the Junior Knights. He was their Captain for six or seven years.

In those days he taught Heel and Toe Polka, La Varsovienne, Oxford, Minuet, Saratoga, Lanciers Quadrille and Waltz, etc.

Mr. Dare was influential in having Mr. Duryea join the American National Association as a young lad. Mr. Duryea had studied Parliamentary Law and upon his first attendance at a convention he was made secretary of the organization. He has held several offices since then, and has been President three different times. He was President when the A.N.A. and the International Association consolidated in 1926, and was largely responsible for bringing the two associations together.

Although E. M. Gilbert had the first Normal School in Boston some years ago, Mr. Duryea was the first to organize a Normal School in New York City. Mr. Duryea's first wife, who was one of the famous Lenardo family of dance teachers, died several years ago. A daughter, Dorothy, now assists Mr. Duryea. He married Mildred Brown in 1931. Mr. Duryea has opened a new studio at the Ansonia Hotel, Broadway at Seventy-third Street.

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CLUB NO. 17

The regular monthly meeting of Club No. 17, the Dancing Masters of Maryland, Virginia and Washington, D. C., was held November 20 in Newport News, Va., at the studios of Charles Henkel and Douglas Humphries. Despite bad weather there was an excellent turn-out from the states the club represents. Mr. H. R. Watkins, of Baltimore, taught old-time dances with great success, all of the club members and guests responding to the call, "All on the floor." Following the business meeting Mr. and Mrs. Henkel served an elaborate tea in a charming East Indian setting. The food was artistically arranged on low tabourets and the guests seated themselves on cushions placed in a semi-circle. Incense burners and soft music completed the illusion of a trip to India. Honorary members of the club, Mrs. Irene Harper and Mrs. Leroy Thayer poured.

The next meeting of the club will be held the third Sunday in January at the studio of Miss Adelaide Courtney in Washington.

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DANCING MASTERS OF WISCONSIN NO. 12

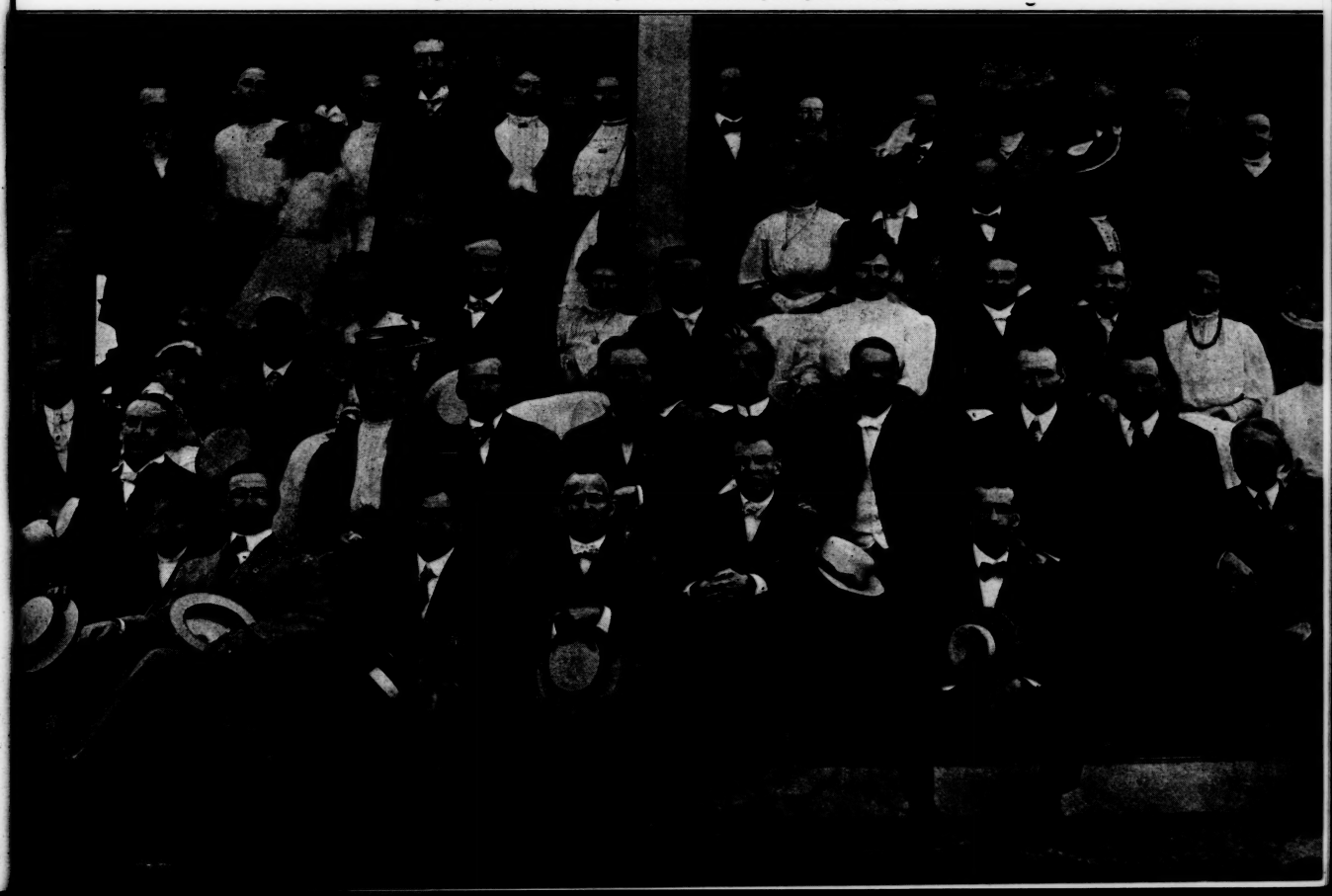
The Dancing Masters of Wisconsin held their November 20 meeting at the studio of Leo Kehl, President. The program consisted of three novelty tap dances by Brownee Brown of Racine; baton twirling and tap routine by Vesper Chamberlin; character and ballet dances by Mrs. Estelle Green; *Cape Cod Capers* by Petroff Slaby of Milwaukee, and ball room dances by Leo Kehl. More than thirty-five teachers attended the

(*Continued on Page* 48)

D.M.A. CONVENTION GROUP PICTURE TAKEN AT WINTHROP BEACH, BOSTON, IN JUNE, 1906

This interesting picture shows many members who have held important offices the past fifty years; several who have passed away. On the first step with the black bow tie, Mr. Isadore Sampson, who was official demonstrator at Conventions for many years. Mr. Sampson died November 22, 1921. Next on first step is Mr. R. C. Campbell, of Albany, Ex-President. In chair, Horace Bell, of Baltimore. In second row from left to right, the first lady is Mrs. Montie Beach, the first woman to be elected President of the D. M. of A. She held that office for five years. John J. Kennedy, of Los Angeles; Louis Kretlow, who died in 1925; E. W. Masters, who was our first President, (died 1913); Mr. Monta Beach, (deceased); (next man's name unknown); George F. Trier, of Fort Wayne; M. F. Conway, Hartford, Conn., Ex-President; H. Layton Walker, of Buffalo, (deceased). Seated directly in front of Mr. Masters with hands clasped is Secretary-Treasurer, Walter U. Soby. At that time, Mr. Masters was the oldest member and Mr. Soby the youngest. Third row, from right to left: Mrs. H. Layton Walker, (deceased); Mrs. Jane E. Soby, the Secretary's mother; next lady's name unknown; Mr. George F. Walters, for many years Secretary, died May 18, 1925; next, "Daddy" Kehl, (deceased); Mrs. Day. Back of "Daddy" Kehl is Thomas McDougall, Pittsburgh. Mrs. Walters stands in back of Mr. Walters. Top row: Man with straw hat on is F. A. Gardner, Holbrook, Mass.; standing next to post is James Bott (deceased) brother of Fenton and Raymond Bott; the next gentleman from Mr. Bott is Roderick Grant, of New York; at the extreme left is George W. Smith, of Columbus, who was Secretary for several years.

Reprinted from the D. M. of A. 50th Anniversary Prospectus.—1933



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City..... State .....

Date of Recital.....

Student

Being an account of the

Then

WARNING TO TEACHERS—There may be professions which rank higher than dancing, but most of the teachers of the art of dancing have a regard for their good name and their profession. It is a wanton abuse of the proprieties of good behavior to assail the character or fair name of a worthy colleague. We hope that all guilty parties as the new year of 1897 approaches will take heed and turn over a new and clean leaf.

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EFFIE STYDEN has organized a compulsory measure which will adequately take care of the age-old question "What can the dancing teacher do with the pupil's mother while classes are being conducted?" Miss Styden's new idea is to have a weekly *darning,* which not even progressive women shirk, in her parlor while the children are going through their paces. The mothers will congregate with ball and egg and supply of stockings. One of the mothers will be selected each week to read aloud while the rest ply their needles. The mother who reads will be notified a week ahead so that she can do her darning at home.

•

MR. JACOB MAHLER of St. Louis scored a great hit as a teacher at the Kirmesse recently held in his fair city. Besides the dances of the nations, Professor Mahler had the children trained for fancy dances, and the program was replete with solos. Young Oliver Kurtner's *Charlie's Aunt* dance with umbrella accompaniment, made a great hit. Lilly Busch in the *Liberty Flag* was a whirling of stars, stripes and spangles and little Jessup Meek, as the sylph, flitted with light airy costume across the stage like a many colored butterfly.

•

MARY HEISER, who conducts a respectable studio of the dance here in Pittsburgh, presented her pupils in a delightful programme of little dances. The memory of the Water-Lily number will undoubtedly remain with one for years. The subtle grace and cuteness of the dancers steal into the dreams of the world-weary and thrill through any heart schooled to indifference. This was Miss Heiser's annual recital.

•

MR. AND MRS. E. L. CHASE, well known teachers of the dance here in Springfield, Illinois, enacted a scene in Central Music Hall which will long be fondly remembered by those who experienced the pleasure of witnessing it. Fifty or more little tots attired in pretty gowns and becoming frocks, dancing like real grown-up people, is not a scene that is often presented. The occasion was a reception given by Mr. and Mrs. Chase for their class in dancing. It is remarkable that in one year's time these children could be taught to dance with such grace and ease. The parents were all proud, as were Mr. and Mrs. Chase. Gussie Gary appeared in a special offering as *Evening Star.* At the end it was a wonderfully cute sight to see the mamas and the papas dancing with their darlings. The best families in town were present.

•

MISS ELIZABETH GARRET, a former pupil of Taglioni, announced at the opening of the winter season 1892-3 that present-day girls have grown recklessly independent. Matrons are no longer shocked, or even surprised, at the idea of their daughters studying the subtle art of the dance. The independent young damsels have taken it into their heads to take a big step further in the direction of what she is pleased to call equality and even now are straining—and straining very successfully—to oust their dancing partners from the ballroom floor. Miss Garret allowed her pupils to demonstrate their new founded ideas recently when she gave an "At Home" in her studio. A programme was given by some of the younger of Miss Garret's pupils and it would be difficult to find a more attractive sight anywhere than the sylph-like maids with flowing hair and loose gowns of wonderful shades of soft silk swaying to the sound of the music with the unconscious grace of childhood. Later on quadrilles and other square dances were danced in which no boys took part. Of this performance the most interesting part was the fact, which could be very plainly observed, that, however natural dancing may be to the shy young maidens, it is certainly anything but natural to their brothers. Miss Garret conducts one of England's most flourishing schools.

•

RUSTICUS writes that society's latest dance, the *Varsovienne,* which is a combination of the polka, the glide, redowa, mazurka and glide-waltz, seems to have gained permanent favor and is greatly in demand in his studio. "The art of dancing," he comments, "is not only indispensable to a polite education, but it is an advanced form of physical culture. I think, however, propriety demands a better code of dancing than is now extant. Those who are proudest of their Terpsichorean accomplishments often subject themselves to criticism by offensive mannerisms and affectations in posing."

and Studio

activities in various studios

and NOW

• NEW YORK, N. Y.—The Carter-Wadell Studios have instituted a gracious practice of frequent Sunday afternoon teas with distinguished artists in the dance and allied fields as guests of honor. On these occasions pupils of the school demonstrate their progress. The fact that Mrs. Carter-Wadell often invites other dance teachers to participate in these affairs is an indication that she is as liberal in her attitude toward the profession as she is in her approach to her own work, for she has long been combining modern dance forms with ballet.

•

ANNETTE VAN DYKE'S *Cinderella*, the first production with her Children's Repertory Group, was successfully given at the Ziegfeld Theatre, Saturday morning, December 3. The occasion was a benefit for the Virginia Day Nursery and is the first of a series to be given by the youthful artists.

•

MARGARET BURTON INSLEE, of Brooklyn, taught for the Dancing Teachers Club of Boston, November 20, presenting a group of children's novelty numbers. Mrs. Inslee is again directress of dancing at Colony House, this being her tenth consecutive year in that capacity.

• SCHENECTADY, N. Y.—*World Fair Fantasy* was the title of the recital given by the Gertrude Blanck School of the Dance at the Erie Theatre, October 15. The recital opened with a scene in a bus station with the pupils merrily setting forth for the World's Fair. Dances were arranged to characterize cities through which they traveled progressing to the Fair itself, where national and folk dances represented the various nations.

The Blanck School makes several honor awards each year to pupils in various departments. This year the Silver Loving Cup, highest honor for excellence in all types of dancing, was presented to Alice Mitchell with Blue Ribbon awards going to Bernard Meginn, Eugene Miller, Betty Fitzgerald and Joyce Earline White. Certificates for excellence in tap, tap and showmanship, toe dancing, toe dancing and showmanship, ballet, tap and ballet, and for tap, ballet and showmanship were awarded to several.

• ROCHESTER, N. Y.—Alice T. Denio and Ruth Otis Denio, heads of the school which bears their name and of the Denio Civic Ballet, have opened a new studio this Fall in the Sagamore Hotel here. There is also a new branch studio in one of Rochester's residential districts. The school stresses classical ballet and Miss Denio frequently brings advanced students to New York for further study with Salvatore, Mordkin and at the School of American Ballet.

• SYRACUSE, N. Y.—Jane Flynn of the Schroeppel Studio of the Dance and her partner, Kenneth Bowles were awarded first prize in the waltz contest sponsored by M-G-M in connection with *The Great Waltz* at the Syracuse Hotel, November 10.

• SOUTH ORANGE, N. J.—Students of Leona Turner's South Orange Studio entertained their colleagues from Cranford at two studio masquerade parties November 5. Thirty prizes for costumes and games were awarded. Gold attendance pins were awarded to the Misses Dorothy McKee, Lois Thorndike, Annette Wadlin and Jane Warren for three years' perfect attendance. Gold class rings for six-year records went to the Misses Betty Hull (now dancing at the Roxy Theatre in New York) and Bernadette Plunkett. Gold bracelets for ten-years' attendance were awarded to the Misses Virginia Ash, Thelma Joy Haywood, Elaine Kelly and Betty O'Brien.

• ORANGE, N. J.—Ronald Reiss, nine-year-old protege of Joan Voorhees, has been signed for a part in *On Borrowed Time* and is said to have the assurance that he will play the starring boy's part for several performances each week. An interesting sidelight is the fact that this boy was entered in Miss Voorhees' school for a course in dancing and acrobatics to improve his general health. During his past three years in the school his talent for dramatics became so noticeable that Miss Voorhees spent many hours developing it. He has appeared for her on various radio stations and as Master of Ceremonies on numerous occasions when the school has presented local entertainments.

• PASSAIC, N. J.—Ruth Cater reports that her pupils spend time between lessons poring over THE AMERICAN DANCER and that for relaxation, the Cater Revue, which is now rehearsing for four different engagements between November 28 and January 21, also read the magazine. We are gratified to learn that they especially enjoy Student and Studio and trust that this department will continue to merit their interest.

• WASHINGTON, D. C.—Marian Durbrow Venable nominates Bebe Allen, a nine year old pupil in her school for this month's Honor Roll. "Her understanding of ballet technique is quite amazing", Miss Venable writes, pointing out that the feeling and dramatic interpretation she applies to her work is most unusual for one so young.

• CINCINNATI, Ohio. — Pep Golden, Olive Vail and the Arthur Murray dancers were selected as judges for the local *Great Waltz* contest. Before the contest the Arthur Murray dancers entertained with their interpretation of the Cavalcade of the Waltz, tracing the history of the waltz.

SYLVIA ANDERSON, *student of Dorothy Stearns Roff, Juneau, Alaska in the first modern-ballet number ever presented in that city.*

• PHILADELPHIA, Pa.—Walter F. Keenan has again directed the dances for the University of Pennsylvania Mask and Wig Club's annual show. This year the production is called *All Around the Town,* and it is expected that the company will play fourteen engagements, taking it as far west as Indianapolis. The show had a two-day run at the Center Theatre in New York before opening at the Erlanger in Philadelphia.

Mrs. Anna H. Keenan has been confined to her bed since early Spring, but her many friends will be glad to learn that she is now able to sit up for two hours a day. She writes: "I think I know everything in your magazine from memory. I read it every day. Would appreciate hearing from some of the teachers, it would help to pass the time away." The address is 1617 Chestnut Street, Philadelphia.

• BRADFORD, Pa.—Miriam Kreinson has opened a branch studio in Port Allegheny. She reports a marked increase in ballroom interest this season. The professional division of the school will appear before nearly twenty different audiences during the holiday season, according to booking assurances received since Miss Kreinson inaugurated her "Party Service" for the first time this year. The "Party Service" originated by Miss Kreinson consists of a group of dancers who exhibit the latest ballroom creations with instruction for one hour to those desiring it. Bonnie Onofrio and Henry Vagts, sectional winners in the M-G-M *Great Waltz* contest, are featured.

As in the past, the Miriam Kreinson school will be selected as the source of entertainment for the President's various birthday parties held in Bradford. In 1937 Miss Kreinson presented four complete shows at four different parties, being convoyed by bus and a special police escort from party to party.

• SALEM, Mass.—Miss Harriett James, president of the Boston Dancing Teachers' Club, has moved to a new studio. The new quarters are most attractive, decorated in a modern classic design. The decor was by Miss Sylvia Benson, who recently joined the faculty of Miss James' School as Art Director. The Harriett James Concert Group are busily rehearsing a new program.

• BOSTON, Mass.—Adolph Robicheau reports that he is working night and day on his new ballet, *Evangeline,* which will have its premiere early next year in Boston. Mr. Robicheau spent two years searching for the proper music to set his choreography to, and has now chosen a score by Xavier Leroux, a pupil of Massenet.

•

GEORGE EUGENE SANDLER announces that George Roule, formerly of Paul Whiteman's orchestra and a member of the vaudeville trio Roy-Rita-Roule, has joined the staff of the Sandler School as associate ballroom instructor.

• PORTLAND, Me.—The Three Arts Studio of this city announces the opening of a branch studio known as the Falmouth Branch (named for the section in which it is located). According to Miss Sadie Nissen, one of the directors, the venture was an idea long considered and already it has more than justified the experiment. Ballroom dancing is the most popular subject.

On December 9 the school's professional ensemble will assist in group and solo dances for the annual Westbrook Kiwanis *Jamboree,* which Miss Nissen is directing.

• DECATUR, Ill.—Grace Bowman Jenkins has been conducting her third annual acrobatic and adagio tour with great success this season. Taking with her demonstrators to properly exhibit the work, Miss Jenkins' touring is a distinct novelty in acrobatic instruction. On December 11 she is giving a course in Chicago, following which she will come East.

• HINSDALE, Ill.—Hazel Wallack Field points out that her "Nu-Dance Art," based on the fundamentals of music, dancing and drawing, was evolved in answer to the numerous questions of beginners and teachers who wished to know when and where to begin the foundation for dancing.

• MADISON, WIS.—Leo Kehl, Principal of the Chicago Association of Dancing Masters and director of ten studios in southern Wisconsin, recently coached the dancing for the University of Wisconsin's production, *Mlle. Modiste.*

It is the sixth year that Mr. Kehl has served as Dance Director for the Wisconsin Players' productions.

Mr. Kehl has recently published a National Directory of Dance Teachers which consists of all schools in the United States who have a four star rating. It is estimated some 3,000 schools are rated.

• NASHVILLE, Tenn.—Mary Elizabeth Delaney, dance director at Ward Belmont School, is presenting her first students' recital of the season, December 8. Various classes of the dance department will appear in numbers representing different phases of the dance. Hans Wiener is scheduled to give a performance at the school early in March in addition to a lecture-demonstration. Miss Delaney, who, incidentally, has just joined the Dancing Teachers' Club of Boston, has added a limbering and stretching class and a modern class, this year, and she reports that both are proving immensely popular.

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FORREST THORNBURG, after a Summer at Sea Pines Camp as Dance Director, returned to the Pauline Studios in Nashville, where he is ballet director. He at once began rehearsals with his concert group and they are booking a tour through the southern states. Mr. Thornburg has made plans for taking his concert group East next Summer to make their headquarters at Sea Pines. Mr. Thornburg taught at the T. A. M. convention in Memphis, October 10.

• DALLAS, Texas.—Sam Bernard is holding Lambeth Walk contests every Thursday night in his studio for members of the Sam Bernard Dancing Alumni Club. The winning couple will be selected December 15 and will be awarded a silver loving cup and a Lambeth Walk diploma.

CALIFORNIA
by DORATHI BOCK PIERRE

• PASADENA, Calif.—Kurt Metze, well-known dancer, formerly of the Berlin State Opera in Germany and now the husband of Virginia Stewart, author of "Modern Dance" and conductor of many tours to the Wigman school, has opened a studio here.

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POLLY GERTS, formerly of the Nashville Conservatory of Music, has opened studios in Pasadena.

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MME. SHERMATOVA is now teaching ballet at the Reeder Dance Studio in Pasadena.

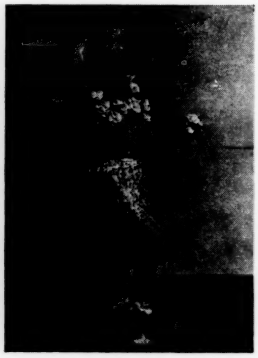
• LOS ANGELES, Calif.—Leon Rattner has recently been appointed by the Los Angeles Board of Education as dance instructor of special classes at the Los Angeles High School.

•

JOAN WOODBURY, film actress, is being coached by Nico Charisse for dance sequences in forthcoming pictures.

A scene from Snow White as recently presented by the students of GERTRUDE BLANCK, *Schenectady, N. Y.*

AUDRY LEE, *Student of the Alta Travis School, Portland, Oregon.*



★ ★ ★ Honor Roll ★ ★ ★

STUDENT *and* STUDIO

LOUIS GLAUBERG, Los Angeles dancer and instructor, appeared in *The Great Waltz* at the M-G-M studios.

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MAURICE KOSLOFF has sent out a call for unusually tall girls, all five feet seven inches or over, to appear under his sponsorship at the San Francisco Exposition.

• OAKLAND, Calif.—Mills College announces that Hanya Holm, whose concert group has recently been appearing in the bay district, will return this Summer as one of the teachers of the Bennington School of the Dance, which is to hold a six weeks' session at Mills. Miss Holm has been a member of the teaching staff at Mills for several Summer sessions.

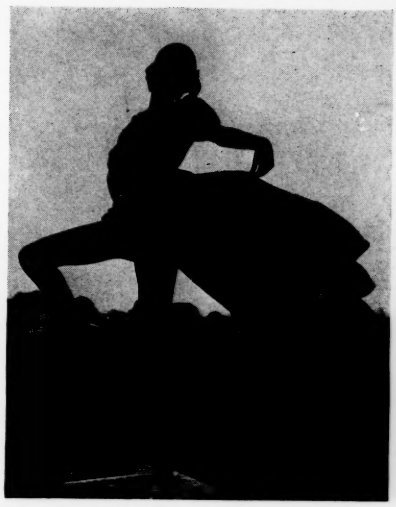
• JUNEAU, Alaska.—Dorothy Stearns Roff presented her pupils in recital November 4 at the Elks Hall. A crowd of more than 300 attended and the newspaper reports lauded the production both from a standpoint of performance and production. The program included twenty-three numbers ranging from *Swing Time Strut* to *The Butterfly and The Rose.*

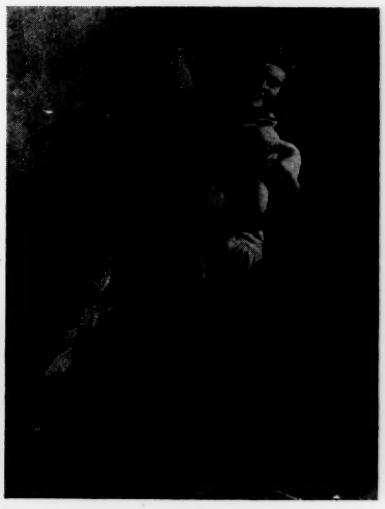
The students chosen for this month's Honor Roll are as follows—

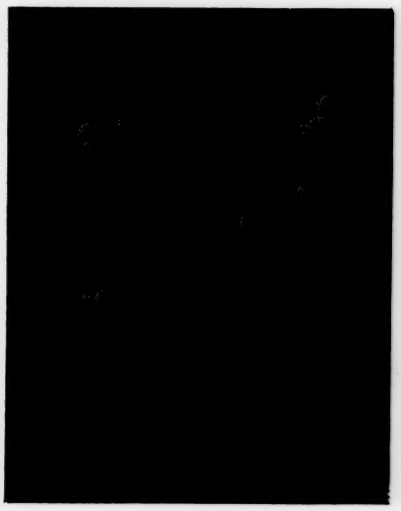
Below—BEBE ALLAN, *pupil at the Marion D. Venable Studios, Washington, D. C.*

Center row—top—LAUREL KRAMER, *student of the Lottie Atherton Studio of Dance, Malvern, L. I.; middle*—CORINNE HOFFMAN, *pupil of The Leona Turner Studio, So. Orange, N. J.; bottom*—SUZANNE & CHRISTINE *of the Dorothy Kaiser Studio, Glendale, L. I.*

Extreme right—top—JUNE CLAYTON *of the Natalie J. Titus Studio, Hempstead, L. I.; middle*—MARLYN TAMAROFF, *pupil of Adolphe Blome Studios, New Brunswick, N. J.; bottom*—ARLENE NESBIT, *left, and* MARY WINIFRED, *right, students of the Norma Allewelt School of the Dance, Syracuse, N. Y.*

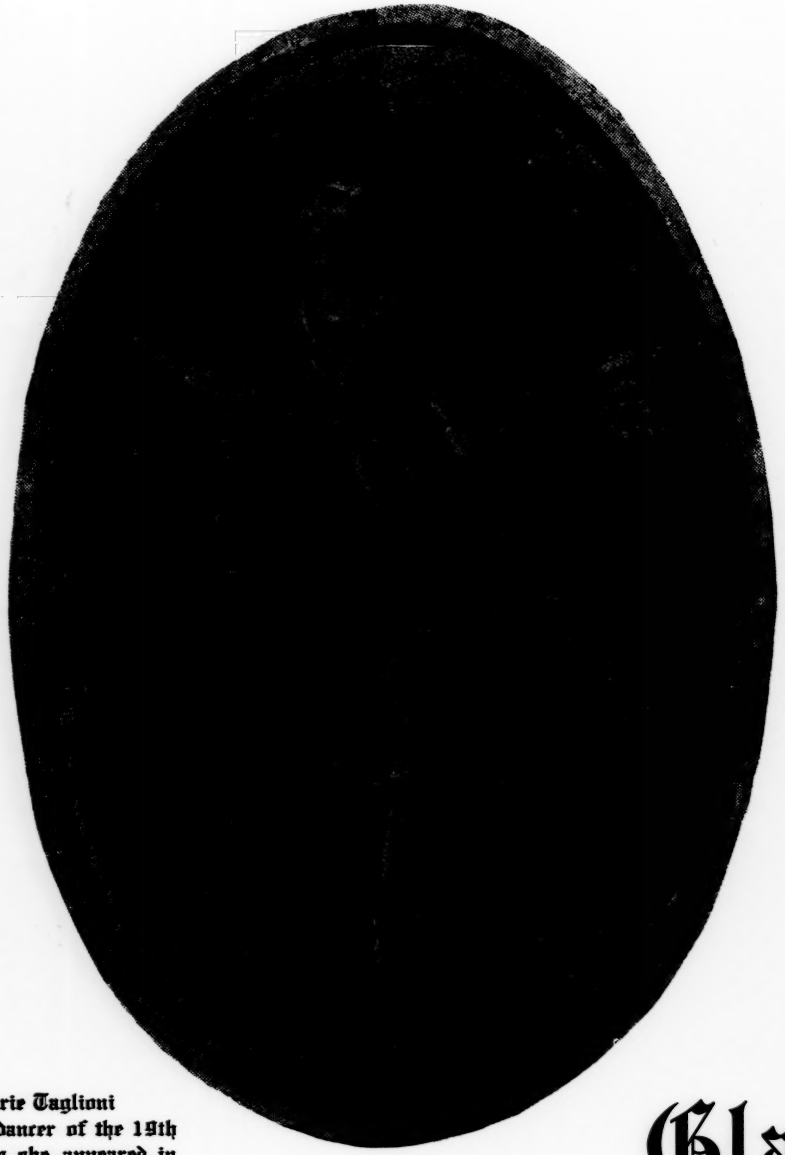






It's Fun

to Look Back but



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Milestones

1842...Wolf Dazian started his business career with the founding of Dazian's at number 4½ Marian Street (now Lafayette Street) in lower New York. The business was later moved to 280 Bowery.

1882...A postal card bearing this date announces the removal of Dazian's, already an emporium of theatrical fabrics, from the Bowery to 26 Union Square, then the center of the theatre world.

1887...Salvatore Capezio established his theatrical shoe business in New York City.

1892...Salvatore Capezio became the official shoemaker to the Metropolitan Opera Company.

1897...In France Carlo Selva lays a foundation for Selva's business by commencing eight years' study of the methods used by old world craftsmen.

1898...Baum's, Inc., was established at 527 South Street, Philadelphia, Pa.

1899...Louis Maharam organized Maharam's Fabric Corp. on downtown Broadway in New York.

1900...Mr. Emil Friedlander has joined the staff at Dazian's.

1903...Dazian's moved to its present location on 44th Street. The business is now under the leadership of Henry Dazian, son of the founder.

1906...Carlo Selva returns to Italy to study the Italian method of shoe craftsmanship.

1911...Carlo Selva comes to America and starts a thirteen year association with such famous shoe people as Hanaan & Sons, Julius Grossman, LaValle, and many others.

1912...Dazian's retired from every other phase of their business to specialize in fabric developments.

1914...Louis Maharam found it necessary to enlarge his quarters.

1915...Capezio became the official shoemaker for Mme. Pavlowa and her company.

1916...Kathryn Kuhn began her career as a dressmaker and designer in Philadelphia.

1918...Baum's, Inc., became known as the Theatrical Department Store.

1920...The Maharam Fabric Corporation moved to Canal Street and Broadway (site now occupied by the National City Bank).

1924...Kate Shea opened a small, one-room, feather shop on 34th Street.

1925...Carlo Selva, with the assistance of his three sons, James, Samuel and Ralph, have established their own factory and show rooms.

1925...Kathryn Kuhn announced that her services would be available to the dance profession.

1925...S. Capezio was awarded the medal of honor at the Paris Exposition.

1926...Maharam Fabrics Corp. have opened a branch at 48th Street.

1927...Maharam Fabrics opened two branch stores, one at 30th Street and Fifth Avenue, midtown Manhattan, and the other at 6 E. Lake Street, Chicago, Ill.

1928...Maharam Fabrics have opened a Pacific Coast branch (now under the supervision of Sid Newhoff).

1928...Kathryn Kuhn has moved to New York City.

1928...Kate Shea moved to larger quarters at 112 West 44th Street.

1928...Irving Olian announced the founding of Associated Fabrics Corp. The new firm occupied just one small room in the building at 723 Seventh Ave.

1928...Baum's, Inc., moved to larger quarters at South 11th Street, Philadelphia, and by 1930 occupied three floors.

1929...S. Capezio has been awarded the medal of honor given at the Firenze Exposition, Italy.

1929...The St. Louis branch of the Maharam Fabrics Corp. has been opened.

1931...Maharam Fabrics Corp. have consolidated all their New York branches into one large establishment located at 48th Street. Louis Maharam will be assisted by his four sons, Joe, Arthur, Max and Samuel.

1931...Kathryn Kuhn made the famous Ermine Tail dress for Veloz and Yolanda. It consisted of 3,800 ermine tails, which were selected from 25,000 for color so that the white and black in each tail would form an even design. The cost of this gown was $1,800.00.

1933...Capezio announced the opening of a Chicago branch store.

1936...Capezio's Los Angeles branch has been officially opened.

1936...Maharam Fabrics Corp. moved to 130 West 46th in the heart of the theatre section, where they will occupy three times the former space. Their Chicago branch store now occupies three floors.

1936...Baum's, Inc., took over the entire building at 106-114 South 11th Street.

1937...Henry Dazian passed away. Mr. Emil Friedlander and George Feinberg now head the business.

1937...Capezio has now established a Boston branch store.

1938...Kate Shea is now carrying hats, fabrics, etc., as well as feathers.

1938...The Ermine Tail gown designed originally in 1931 and redesigned in 1934 will be made over again. This time it will be called the spiral dress and about 1,000 to 1,500 tails will be used.

1938...Capezio's have announced the opening of a San Francisco branch.

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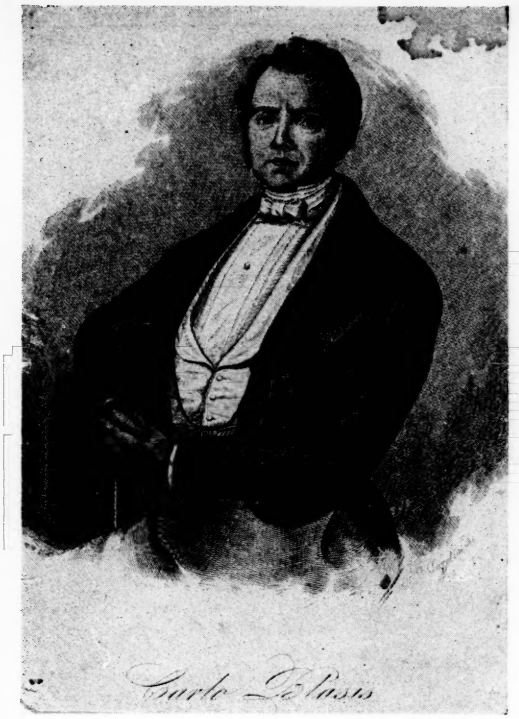

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With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

These seductive and powerful poets, to whom the modern drama owes all its interest and excellence, assisted essentially by the wise regulations of our theatres, must not be ranked second to any name mentioned in this work. In the meantime, it must be confessed, we are greatly indebted to antiquity, whose poets contain beauties that have never yet been equalled.

A ballet, however, can still be made to excite interest without making love the sole subject, to the exclusion of all other passions, of which there is a numerous train, capable of fixing and amusing the mind of an audience; love, then, treated as an episode, produces a most agreeable contrast, and increases the effect of the other passions. Almost every species of passion may be produced in a ballet, each in its place; but one should not be admitted to the exclusion of another, and particularly that of love, which even when introduced only as an accessory often becomes a primary object. There are a number of historical and fabulous subjects that may be agreeably treated on, and in which it is not necessary that love should usurp despotic dominion.

CHAPTER VIII.

TERROR, RATHER THAN HORROR, IS SUFFICIENT FOR ANY DRAMATIC PRODUCTION. ON IMITATION.

"Nec pueros coram populo Medea trucidet: Aut humana palam coquat extra nefarius Atreus." (Hor.)

When selecting passages from history for the purpose of adapting them to the ballet, it is not necessary to make choice of those horrible deeds that have disgraced mankind, nor to extract from fiction those atrocities of which human nature appears almost incapable. The composer should reject those shocking and sanguinary events which generally form the subjects of the Spanish and English dramas. He should avoid also the slightest imitation of that gloomy and improbable stuff with which certain authors are filled; those poets who take a pleasure in describing all that is most desperate and dreadful in nature are not to be followed. Perhaps this species of subject may be adapted to the deepest tragedy; but even then, good taste, would reprove and reject productions carried, by an overheated imagination, beyond the bounds prescribed to the imitative arts. We must, in short, banish from the ballet the "Fausts," the "Manfreds," and the "Frankensteins."

(Note): "Faust," a drama by the celebrated Goethe; "Manfred," by Lord Byron; "Frankenstein; or The Modern Prometheus," by Mrs. Shelley, are works of the terrific class.

"Simile mostro visto ancor non fue." (Dante).

It was not possible to atone for the horror and disgust inspired by these monstrous dramas, by any object they may finally tend to, whether useful or pleasing, I can compare such compositions to nothing but those hideous masks among the ancients, known by the name of *Mormolicia,* whose very name, according to Esichius and some others, pronounced by nurses and governesses, was sufficient to inspire children with dread. The greater part of these productions, indeed, contain neither solidity nor truth, and are only calculated, like the *Mormolicia,* to frighten children and women. In searching for subjects, therefore, among historians and poets, we should reject the atrocious deeds recorded in the former, and avoid imitating the reprehensible subjects exhibited by the latter. Exclude every subject, the nature of which will not allow of the introduction of dancing, and in which dancing would seem misplaced and ridiculous.

Aeschuylus, who was the father of tragedy, never stained the scene with blood; a conduct, the wise moderation of which can never be enough admired. This mighty genius, while occupied with creating a drama, knew how to restrain the flights of his imagination. He discovered and tried every means of arriving at theatrical perfection.

Horace, also, as may be seen by our motto —the great law-giver of Parnassus—condemns sanguinary deeds; he firmly forbids such an exhibition as Medea murdering her children, or the detestable butcher Atreus, preparing human flesh. One of the commentators on this poet says that his precept is founded in nature and in reason; for that it is sufficient to excite terror and not horror; the heart is not omended by exhibitions of blood and murder, by pathetic distress. This is in some measure only a repetition of the principles laid down by Aristotle. Let us now hear what that great philosopher delivers, who is almost always perfect in his conceptions:

"Since tragedy," says he, "is an imitation of the noblest qualities to be found amongst men, we should follow the example of those good painters who give a true likeness, but at the same time *beautified;* thus, a poet who would describe an angry and outrageous man, or any similar kind of character, should exhibit what it is possible passion might do, rather than what it has in reality done." (*Poet. Chap. xv.*)

(*Continued next month*)

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Harrison and Fischer
Harris and Shore
Eunice Healy
Holly Sisters
Irmagard and Allen
Judith and Jacques
Maja and Renato
Manya and Zanette
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2. **Farrucca (Spanish Gypsy)**.....solo
Arthur Mahoney.....Villarino, Guitarist

3. **Alegrias (Spanish Gypsy Train Dance)** .....solo
Thalia Mara.....Villarino, Guitarist

4. **Sevillanas (Traditional Dance of Seville)** .....duet
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Villarino, Guitarist

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DANCE EVENTS CALENDAR

Dec. 19—*Jan.* 5	Ballet Russe de Monte Carlo	Chicago, Ill.
25	Martha Graham & Group	Alvin Theatre, N. Y. C.
27—*Jan.* 1	Argentinita & Group	51st St. Theatre, N. Y. C.
28	Humphrey-Weidman Wash. Irving H. S., N. Y. C.	
28	Edwin Strawbridge & Group	Baltimore, Md.
Jan. 1	Theatre Dance Co	Y.M.H.A., N. Y. C.
6-8	Ballet Russe de Monte Carlo	St. Louis, Mo.
8	Mordkin Ballet	New York City
9	Ballet Russe de Monte Carlo	Little Rock, Ark.
9	Humphrey-Weidman & Group	Aurora, N. Y.
9	Ballet Caravan	Waterbury, Conn.
10	Ballet Russe de Monte Carlo	Oklahoma City, Okla.
10	Humphrey-Weidman & Group	Rochester, N. Y.
10-11	Ballet Caravan	Shorthills, N. J.
11	Ballet Russe de Monte Carlo	Tulsa, Okla.
11	Humphrey-Weidman & Group	Geneseo, N. Y.
11	Miriam Marmein	Catskill, N. Y.
12	Ballet Russe de Monte Carlo	Shreveport, La.
12	Martha Graham & Group	Baltimore, Md.
13-14	Ballet Russe de Monte Carlo	Houston, Tex.
13	Humphrey-Weidman & Group	Syracuse, N. Y.
13	Martha Graham & Group	Trenton, N. J.
14	Theatre Dance Co	Vassar College
14	Hanya Holm & Group	Norton, Mass.
14	Martha Graham & Group	Philadelphia, Pa.
14	Edwin Strawbridge & Group	Brooklyn, N. Y.
15	Agnes de Mille & Group	Y.M.H.A., N. Y. C.
15	Mordkin Ballet	New York City
16	Ballet Russe de Monte Carlo	Austin, Tex.
16	Argentinita & Group	Carnegie Hall, N. Y. C.
16	Ballet Caravan	York, Pa.
17	Ballet Russe de Monte Carlo	San Antonio, Tex.
17	Ballet Caravan	Hampton, Va.
18	Ballet Russe de Monte Carlo	Waco, Tex.
18	Humphrey-Weidman & Group	Wilmington, Del.
18	Ballet Caravan	Norfolk, Va.
19	Ballet Russe de Monte Carlo	Wichita Falls, Tex.
19	Humphrey-Weidman & Group	Philadelphia, Pa.
19	Ballet Caravan	Chapel Hill, N. C.

DANCE EVENTS

(*Continued from page* 23)

the circumstances—explaining that the several themes of foolishness have no relation to one another.

Passacaglia also now possesses a program note, not exactly necessary either but helpful in that it emphasizes the fact that the work is abstract with only overtones of drama. Miss Humphrey's reaction to Bach's persistently repeated musical phrase is man's reiteration of faith in his ideals despite an imperfect world, which accounts for the fine heroic mood of gesture that runs consistently through the work and in her own dancing. Even this merest overtone of drama is enough to get the dancers away from the dazed sleep-walking facial expression that too often accompanies their pure dance. Jose Limon danced what was formerly Mr. Weidman's role in Bennington. His large forceful style is really a great improvement to the whole. This cannot be considered as too blasphemous as Mr. Weidman is not his best in abstract pure dance movement—yet almost as if in refutation he did include a very agile solo in his *Opus 51* that was the best dancing I've ever seen him do though it still lacked good line.

(*Continued on page* 46)

★★★★

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"The New Mordkin Ballet won the enthusiastic reception of a large and fashionable audience . . . the company made an excellent impression."—*N. Y. World-Telegram, Nov. 11, 1938.*

"As smart as paint . . . charming costumes and some first rate dancing."—*John Martin, N. Y. Times, Nov. 11.*

"Lure of the dance continued when the Mordkin Ballet offered its second program to another large and appreciative audience. Mordkin shared honors with Lucia Chase, as the Wife, and Patricia Bowman as the beautiful Goldfish."—*Grena Bennett, N. Y. Journal and American, Nov. 12.*

"The sharpness and verve of Mordkin's performance unmistakably announced the master dancer."—*Irving Kolodin, N.Y.Sun,Nov.11.*
"Mordkin brings back ballet with all tradition and glory."—*Janet Gunn, Chicago Herald-Examiner, Oct. 25.*

"Proved itself splendidly worth while . . . has delightful material and upholds a fine tradition of dancing and a sumptuous standard of production."—*Eugene Stinson, Chicago Daily News, Oct. 25.*

"More than fulfilled great promise."—*Claudia Cassidy, Chicago Journal of Commerce, Oct. 25.*

"Met the challenge proudly to increase the splendor of ballet."—*Edward Barry, Chicago Tribune, Oct. 25.*

"Brilliance of costumes, splendor of settings, magnificence of choreography marked the appearance of Mikhail Mordkin's ballet."—*Dorothy Coulter, Roanoke, Va., World-News, Oct. 8.*

"Mordkin's ballet drenched us with delight and exhilaration."*Edith Lindeman, Richmond, Va., Times-Dispatch, Oct. 9.*

"A revelation of the highest art of interpretative dancing enhanced with beautiful costuming and lighting effects."—*St. John, N. B., Evening Times-Globe, Oct. 17.*

"The Mordkin Ballet is aesthetically lovely."—*Hector Charlesworth, Toronto, Can., "Saturday Night," Oct. 20.*

"The Mordkin Ballets have never been quite equalled here." — *Augustus Bridle, Toronto Daily Star, Oct. 22, 1938.*

"The choreography and the performance of Giselle by Mordkin's organization three weeks ago was as far superior to that of last night as light to darkness."—*S. Morgan-Powell, reviewing a rival ballet in Montreal Star, Nov. 4, 1938.*

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D. T. B. A. BULLETIN

by Marguerite Reynolds

Gathered at Harrisburg, Pa., on November 6, under the auspices of the DTBA, dance teachers of Pennsylvania made known their objections to competition by the WPA in no uncertain terms. A resolution, adopted and forwarded to Eduard C. Lindeman, demanded that the WPA at once "cease any and all activities which are infringing upon the established dance schools of Pennsylvania"; and further, that the WPA be asked to "employ for the purpose of teaching dancing only recognized and previously established teachers of dancing who have applied for relief."

The attitude of the various state officials was plainly evidenced when Charles M. Emerick, director of the Division of Education and Recreation (Pennsylvania), failed to meet with the teachers after he had suggested a get-together to discuss the situation. At the last minute Mr. Emerick found a hunting trip more to his liking.

The association's November meeting, designated as "Guest Day," was attended by more than 150 despite the severe storm which raged over the weekend. On the material program were James Donnelly, who presented a Tap Duo; Gustavo Ramirez, who taught the current popular Latin type ballroom dance, *The Samba,* and William Darien, recently returned to America after a fourteen-year stay in Europe, who presented a Modern Ballet Interpretation of Rachmaninoff's Prelude in C sharp minor.

The next meeting of the association will be its Fourth Annual Christmas Session, to be held at the Hotel Park Central, New York, Sunday, December 18. The faculty includes Hilda Butsova and Muriel Stuart, ballet; Alan DeSylva and Johnny Mattison, tap; Mari Tamsun-Houser, baby dances, and Oscar Duryea and Russell Curry, ballroom.

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BALLROOM CONTROVERSY

(*Continued from page* 19)

amount of sweetness drawn by him from his *Connecticut Yankees* in their rendition of those tunes, was altogether too much for those who happened to be dancing while listening to Rudy Vallee, and there was soon developed a style of dancing in which, to some extent, Rudy's pleadings were interpreted. This *Cheek to Cheek* style was bitterly condemned by that element which, as usual, can see a bit of wrong in everything except that which they themselves wholly approve.

Has there ever been a single form or style of ballroom dancing which has not, at some time, brought forth controversial opinions? Will there ever be a form or style of ballroom dancing to which someone will not bring forth objections? The answer to both questions is obvious. From the *Valse* to *Ragtime,* from the *Two-Step* to the *Tango*—all have been the subject of controversy. The *Turkey-Trot* was vulgar, it was also good fun; the *Charleston's* rhythmical effect was, among other things, a building wrecker; the *Lindy Hop* wasn't fit for "nice people;" the *Shag* develops flat feet; the *Big Apple* was all these objections rolled into one.

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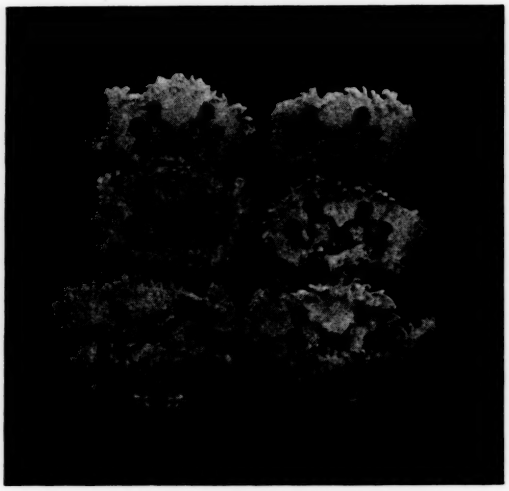

1938
A Fan Number by The Gay Foster Girls at the Roxy Theatre, New York (photo by Jack Partington)

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DANCE EVENTS REVIEWED

(*Continued from page* 43)

CHICAGO
by MARIAN SCHILLO

LITTLEFIELD BALLET, *Chicago City Opera House, commencing October* 30.

The happiest event that has occurred in Chicago for many a season was the Littlefield Ballet—forty-five American dancers engaged for the seven-week Chicago City Opera Company season, and seven all-ballet performances. Unlike the heralded fame of the Ballet Russe, the Company brought with it the relatively simple banner of its Americanism. The blending of three arts—music, decor and choreography, created by Americans.

Where our own artists are concerned, we are a most undemonstrative nation, faint-hearted in encouragement, more ready to criticize than praise. However, once American artists do prove themselves worthy, we become wildly enthusiastic and hilarious in our praise. This is exactly what happened in Chicago within a week after the Littlefield Ballet arrived and we had seen a few opera ballets and two all-ballet performances. The entire press was unanimous in proclaiming their achievement and ovations were the rule.

Obviously they gave us something we had not known before in ballet. It was not any single quality, but rather a combination of several important factors which have hitherto remained undiscovered. Any attempt to analyze this newness of approach would necessarily be incomplete since art remains the secret of its creators. And the possessor of this secret is, of course, Catherine Littlefield, though she will tell you that Dorothie Littlefield is her right arm and her right leg. . . . However, the important thing they have brought to light is that America definitely has a ballet art of its own, a vital and dynamic contribution to the world.

Catherine Littlefield possesses a happy insight in selecting subject matter wide enough in variety to meet with the tastes and demands of assorted audiences. These qualities are demonstrated in the ballets she has created and they are demonstrated in the dancers she has trained. The essence of America has been captured in such works as *Cafe Society, Parable in Blue, Let the Righteous Be Glad, Ladies Better Dresses.* Her standard repertoire of classical works, Bach's *Classical Suite, Fairy Doll, Moment Romantique,* are all thoroughly satisfying, setting new standards of technical versatility, an astonishing gift for pattern and generally enlarging the scope of the art in America.

The opening all-ballet performance, October 30, consisted of *Moment Romantique,* a new ballet by Chopin, *Fairy Doll,* and *Barn Dance.* The Chopin ballet, though traditional in setting, showed us original choreography and lovely lyrical patterns. Most astonishing was the central theme, the Polonaise done by the twenty-four men of the company, causing a profound hush of admiration throughout the house. The Valse, led by Catherine Littlefield, provided the first glimpse of her exquisite symmetry of movement and gracious poise, displaying especially, the fine restraint of her command. She recreated Chopin for us, not the old-world of dim shadows, but a Chopin with new kinetic significance, a dignity based on integrity of emotion, a poetry turned to reality and yet acknowledging its debt to another age.

Fairy Doll was a tremendous success, performed with brilliance and giving the company every opportunity to show its gay competence. Catherine Littlefield as the Fairy Doll gave an exquisite performance of a role that is probably one of the most difficult in technical feats, but performed with the ease of her consummate artistry. *Barn Dance,* of course, was an immediate success and in it Dorothie Littlefield easily won the admiration of Chicago.

Never before has Chicago been so keenly aware of its opera ballet as this season, when it is playing a role that is second only to the reigning stars of the opera performances. *Aida* was given first, costumed in traditional splendor, utilizing absolute correctness of form throughout and creating a magnificently Egyptian drama. Dorothie Littlefield caused a sensation when she appeared as the central figure in gold paint, augmented by two black male figures. The size of the company and its director's genius for counterpointing several groups working simultaneously proved nothing short of sensational. The *Samson and Delilah* ballet also created a sensation, being one of the most tensely dramatic and colorful performances Chicago has witnessed. The Bacchanal rose from climax to climax, synchronizing with wonderful dramatic spontaniety. Catherine Littlefield gave an excellent performance as the gay, lyrical enchantress, moving with consummate grace and verve, dominating the situation with an ease and certainty that won her several ovations. Others that were equally interesting and new to Chicago were *Carmen, Dance of the Hours* and *Traviata,* the latter choreographed by Dorothie Littlefield. There are still others to be shown later this season.

The second all-ballet performance November 8, showed us the Bach *Classical Suite, Terminal, Fantasia* and *Barn Dance.* From the standpoint of general performance, the entire company was so utterly brilliant throughout that Chicago completely capitulated. Actually it marked the artistic eminence of this American group, and was hailed by the press as a great personal triumph for Catherine Littlefield as well as her company.

The Bach Suite is choreographed with a sculptural beauty of design, moving at times to architectural significance, enhanced by the simple elegance of the costumes and smart classical wigs. The lofty mood and keen technical mastery set for this ballet was carried out most admirably by Thomas Cannon, Dorothie Littlefield, Leonard Ware, Joan McCracken, Jack Potteiger and Catherine Littlefield.

Terminal is probably the finest show piece ever presented in terms of ballet. Thomas Cannon as the stagey romantic Crooner made a tremendous hit. Cannon, by the way, is one of the most talented men on the American scene today. His knowledge of character roles is indefatigable; his discipline in ballet is flawless. The innate mastery he utilizes in his wide selection of roles proves him the complete artist. Another role of outstanding interest is the Hollywood Star, danced by Catherine Littlefield. Surrounded with photographers, she goes through innumerable rapid changes of roles and costumes, packed with high comedy and scintillating wit. The ballet demonstrates the wisdom of combining theatre with dance.

Fantasia, choreographed by Jack Potteiger, was an immediate success. It is an enchanting piece of work, evolving around a group of characters all representing birds. Two most delightful characterizations were the Canaries, danced by Joan McCracken, a youngster who has made a distinct hit in her many roles, and Leonard Ware, who has proved himself to be a very capable dancer. The roles gave them ample opportunity to display their technical virtuosity. Carl Cleighton as the Young Nobleman danced brilliantly and with fine verve. Memorable also were his turns in the Chopin Polonaise, along with Jack Potteiger and Vincent Lewis. The wealth of talent in this company is so extensive that the only possible method of recording is selecting the outstanding roles of individuals as the season's seven performances progress.

LOS ANGELES
by DORATHI BOCK PIERRE

HANYA HOLM AND GROUP, *Royce Hall, University of California at Los Angeles, November* 10.

Having seen the three other modern American dancers from the East, the West Coast looked forward eagerly to Hanya Holm, of whom they had heard so much, and they were not disappointed for her first appearance here proved to be a thoroughly exhilarating experience.

There are sharper contrasts in this group than in the others. Here are no "little rubber stamps" supporting a strong leading dancer. Rather, the group in concert performance leads the leader. They work very well together as a unit, yet each girl is an individual creative personality; one feels that any one of them could step out and demand respect as a solo artist.

Hanya Holm's movements are all small, dainty, fussy, entirely European. If she had chosen ballet as her dance medium she would have been inevitably compared to Adeline Genée. Her group, however, have large, strong movements, peculiarly their own, and entirely American; a rare example of complete sublimation of the group by its leader, an action possible only by a very great and unselfish soul.

(*Continued on page* 48)

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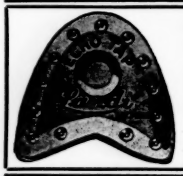
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DANCE EVENTS

(*Continued from page* 46)

It was a pleasure, too, to enjoy pure abstract dance form as in the *Sonata* with music by Harrison Kerr, based upon expert body movement, rich pattern and spatial design.

Miss Holm's choreography is vibrant and vital, simple and strong; and the variety of her movement vocabulary augers well for the future of her art form.

It is true that the other moderns have greater virtuosity and present more soul-stirring themes (we have not seen her *Trend*), but for pure aesthetic and kinesthetic enjoyment, no group excels her.

The program consisted of *Salutation* with music by Henry Cowell; *Sonata; Dance of Work and Play* with music by Norman Lloyd, and *Metropolitan Daily* with music by Gregory Tucker.

The group appearing with her included Louise Kloepper, Elizabeth Waters, Henrietta Greenhood, Harriet Roeder, Valerie Bettis, Barbara Hatch, Miriam Kagan, Caroline Locke, Marva Spelman and Charlotte Sturgess.

SAN FRANCISCO
by GUILLERMO DEL ORO

BALLET CARAVAN, *War Memorial Opera House, San Francisco, November 7.*

On its first appearance in San Francisco the Ballet Caravan presented a program of three ballets: *Air and Variations, Filling Station* and *Billy the Kid.*

This company has set itself an admirable task in portraying the American scene, both historical and contemporary, through the medium of the dance. Their efforts here were well if not vociferously received by a fairly large and representative audience of the city's dance enthusiasts.

The principal attributes of the company are youth, fine appearance and clarity of execution. The principal faults, an over-consciousness of technique with the resultant desire to display it excessively whether or not it may relate to the plot, and a very limited vocabulary in this same technique which also is obvious in the choreography.

As each of the ballets given was by a different choreographer, and yet all to a greater or less degree possessed this same fault, it seems to be a defect in school rather than in any individual.

Air and Variations, to fourteen of the Goldberg variations of Bach, while beautiful in parts, seemed to call for a more lyric treatment than that accorded the music by William Dollar. The *pas seul* of L. Christensen was interesting as a display of technique but rather at variance with the mood of the music.

Filling Station, to excellent music by Virgil Thomson, was amusing and timely. This ballet was choreographed by L. Christensen and his opening *pas seul* was practically a repetition of the solo in *Air and Variations* with a few vaudeville stunts known as "applause-pullers" added. Outstanding bits in this piece were the miming of the lost Tourist (H. Christensen) on his first entrance, and the *pas de deux* of Marie Jeanne and F. Danieli as the Rich Girl and Rich Boy.

Billy the Kid, choreographically the most satisfying piece of the evening, was not appreciated to the extent it deserved due to the banal and uninspiring quality of the music to which it was set.

The composer, Aaron Copland, seemed to wish to stress the tragic elements of the story and, except for the portions programmed "Dance After Battle" and "Billy Finds His Mexican Sweetheart," the music as rendered by the two pianos was little more than percussion and very dull. Choreographer Eugene Loring's arrangement sustained the interest in spite of rather than with the help of the music.

We shall look forward with interest to this group's next performance here when they will undoubtedly have achieved a clearer view of their objective.

C. A. D. M. BULLETIN

CHICAGO ASSOCIATION OF DANCING MASTERS

by William J. Ashton, Sec'y.

The Chicago Association's November 6 meeting was one that will be long remembered by the 100 or more who attended. The teaching program included Edna Lucile Baum, Louise Ege, Dorothie Littlefield, Hal Christian, Alice Broderick, Jose Castro and Billie Mersbach.

On November 20 we journeyed to Des Moines for the fifth annual one-day meeting of the Fifth Regional District. The meeting was held in the ballroom of the Kirkwood Hotel with a total of 75 members, non-members and students taking the work. On the faculty were Fran Scanlan, Edna Lucile Baum, Jose Castro, William J. Ashton and Eddie Fish.

The day ended with a banquet a feature of which was a floor show given by the Iowa members of the Association as well as a showing of motion pictures of European ballroom dances by Eddie Fish.

D. M. A. BULLETIN

(*Continued from page* 29)

meeting which was followed by a buffet supper. The next meeting will be held December 11 at the studio of Cleo Smith, secretary, in Fond Du Lac. Election of officers will take place at that time.

•

AFFILIATED CLUB NO. 2

The Texas Association Teachers of Dancing will hold its eighth convention December 29 and 30 at the Roosevelt Hotel, Waco. Ivan Tarasoff of New York City will be Ballet Master again this year, teaching both days and presenting ballet technique and finished dances. Other members of the faculty will be announced later.

There will be sixteen hours of instruction in ballet, character, acrobatic, tap musical comedy, adagio and ballroom dancing.

The evening programs will be as follows: Wednesday, December 28, 7:00 to 9:00—Informal Reception at the Roosevelt Hotel. Thursday, December 29, a dance program on which each member is invited to present numbers. Friday, December 30—the Banquet. Non-members may enroll for the courses.

Submitted by FRANCES BURGESS BLEEKER,
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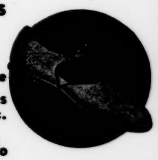

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